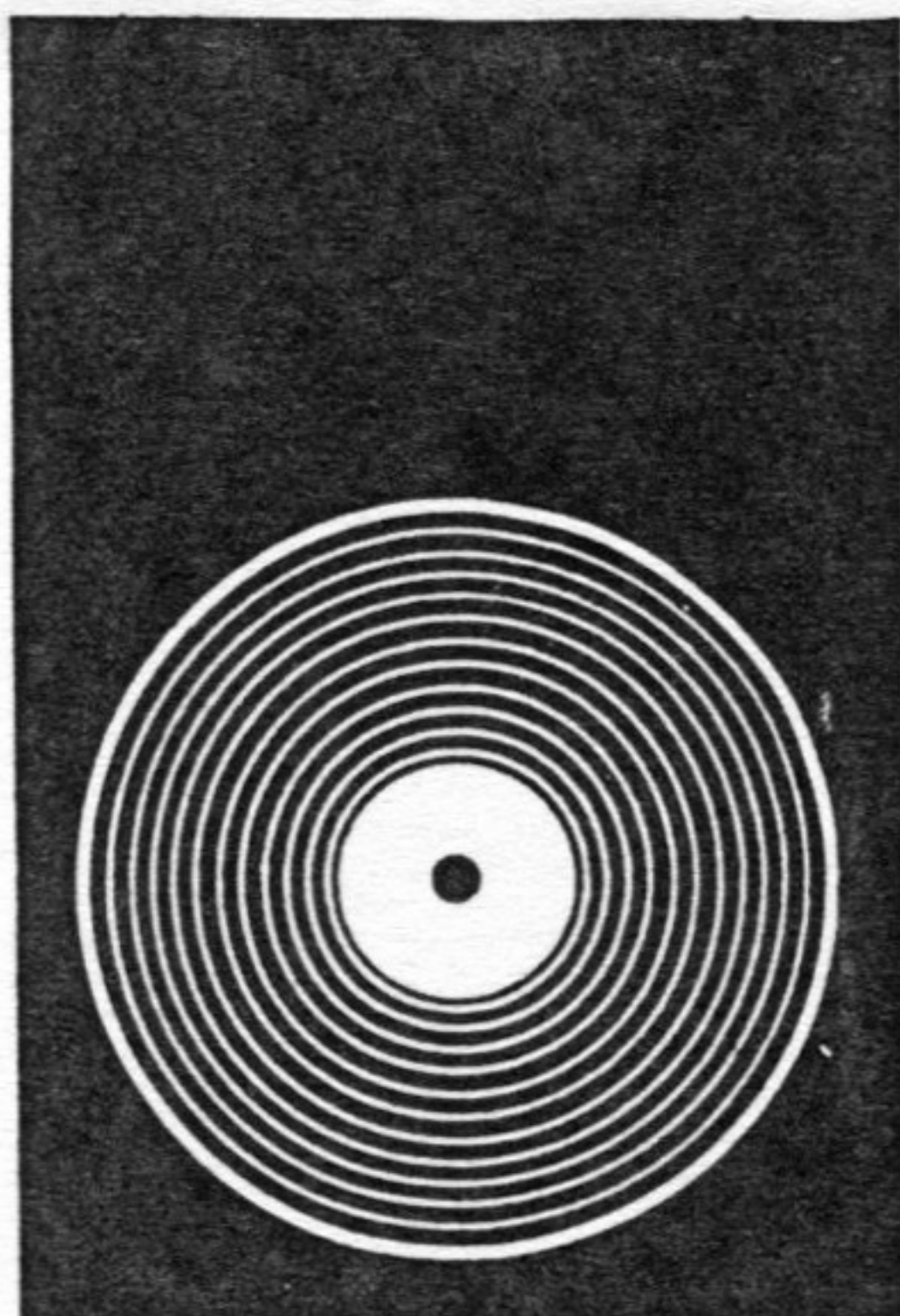




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record research

30 CENTS

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COURTESY OF MIKE LIPSKIN

Donald Lambert

Amid the group of one-finger, one-handed jazz piano players it is a revelation to find a pianist who can really 'send you' with some down-right great stride jazz piano. Such an artist is the remarkable Donald Lambert who has been a perennial performer at a small cocktail lounge in Orange, N.J., called WALLACE'S.

He was born on Feb. 12, 1904 in Princeton, New Jersey. This, coincidentally, was also the birthday of Fats Waller, his close friend and fellow pupil of the great James P. Johnson. Most pupils of a master in art create a new style on the basis of their teacher's foundations; Lambert and Waller are no exceptions. They sound alike to a certain extent and follow individuality that cannot be escaped by any stride pianist. In other words, all stride pianists sound like themselves even if they are trying not to. Lambert started to play, at the age of ten, in a movie pit and met Willie the Lion Smith in his late teens. They both worked from time to time in Newark, New Jersey. This was before 1920. In 1929 Lambert met the genius of jazz piano, James P. Johnson, who shaped him into the great pianist that he is today.

Unfortunately, only two issued Bluebird (1944) recordings exist of Lambert's stride piano prowess. A group of unissued items originally recorded by Rudi Blesh for Circle records lie dormant in Riverside's unissued inventory.

When I first came to listen to Don Lambert at Wallace's he was playing "I Know That You Know" as I had never heard it played before. He plays in the hardest keys on the piano most of the time because to him they are actually easier. He has a few old Johnson records of the 20's which he has transcribed note for note. On almost every night you can hear "Carolina Shout", "Keep Off The Grass," and "Harlem Strut". His listeners' loyalties are always proven as they come back again and again to hear him play. I am sure that if he were to play at Carnegie Hall or Town Hall, he would keep an audience spell-bound. He has a wonderful way of 'jazzing the classics'. He'll play Beethoven's 'Moonlight Sonata' legitimately and then at an unexpected moment he'll explode into a flurry of ragtime notes, striding all over the 88's, accelerating the speed and literally tearing off the ivories.

Continued on page 8

REPORT FROM COLUMBUS by Ernie Smith

Although the tickets stated that this was to be a FALL "POP" CONCERT, the kind of sounds that filled Merston Auditorium on October 24th, 1959 were anything but "pop". Depending on which circles you travel in, the music might be described as "traditional" or "archaic". But no matter what you tagged it, one thing was very clear, it was JAZZ. And, some of the finest New Orleans Jazz around these days. About this, there was no mistake, as your reporters Len Kunstadt, John Baker and Ernie Smith will attest.

Merston Auditorium on the Ohio State University campus in Columbus, Ohio is a beautiful example of the architect's art. Modern, well designed and acoustically almost flawless. Although the concert was not a complete sell-out, the predominately young audience that came was a very receptive one. Beards were notably absent among the intermission crowd. During the performance, although the audience often broke into unison handclapping in time to the music, there was never an "Go, Go, Go!" Being conditioned to New York audiences and their concert behavior, one can't help but observe audience reaction when a collective or solo performance begins to move them. We can surely say that the audience was a jazz crowd, but with none of the usual bedlam that goes with a jazz crowd. Perhaps because the improvisation and invention stayed within familiar harmonic and rhythmic patterns. Perhaps because most of the men in the band were "old timers." Perhaps because the concert was being held in a university auditorium. All could be factors. But more than that, I believe it was because the music played by the GEORGE LEWIS ORIGINAL NEW ORLEANS JAZZ GROUP was the kind of jazz we all have come to regard as "classic".

Every number played is one you've heard and know. You also know that each member will give a great performance. You find yourself waiting for TROUBLE IN MIND or ROYAL GARDEN. On a beautiful "slow-drag" number like BURGUNDY ST., George Lewis could bring the audience noise down to pin-dropping level. The band members came onstage and were introduced by George Lewis (59 yrs.) while they played BASIN STREET. Joseph Robichaux (59 yrs.) piano; Joseph Watkins drums. Alcide "Slow Drag" Pavageau (71 yrs.) bass; Artie Taylor, trombone; Andy Anderson, trumpet. Artie Taylor, leader of the Queen City Jazz Band, took the place of an ailing Jim Robinson. Andy Anderson was also new with the band. The personnel reflected a contrast of young and old but there was no doubt that the seasoned veterans dominated the group.

What helped to make it such a musically rewarding evening is the program Lewis presented:

1. ROYAL GARDEN BLUES
2. BEALE STREET BLUES

3. RED WING - during this number, the band was plagued with some disturbing temp changes which marred the performance. This was the first of many numbers where Joe Robichaux stood up to play part of his solo.
4. DOWN BY THE RIVERSIDE - Watkins on drums does the vocal.
5. BOURBON ST. PARADE - Vocal by Andy Anderson. Joe Robichaux got quite a laugh playing the last chords of his piano by sitting on the keys.
6. CORRINE, CORRINE - vocal by Watkins.
7. HINDUSTAN - fast tempo with Watkins reading the lyrics from music. Audience got quite a kick out of this.
8. TROUBLE IN MIND - a very moving solo by George Lewis playing low register clarinet. Artie Taylor took the vocal. The number was a "slow drag" version and one of the very best numbers in the first half of the concert.

Intermission

9. MOVE THE BODY OVER - medium tempo, Watkins on vocal.
10. OH MARY DON'T YOU WEEP NO MORE - Andy Anderson on vocal.
11. PANAMA RAG - a very rousing number with some excellent trumpet work.
12. DALLAS BLUES - another wonderful "slow drag" number with a vocal by Watkins.
13. ICE CREAM, YOU SCREAM FOR ICE CREAM - Pavageau, with two fingers taped, did a remarkable job of swinging the entire group throughout the entire number. You can't help express amazement that a man of 71 years can do the job he does on that bass.
14. BURGUNDY ST. BLUES - this was George Lewis' big solo performance and it was superb.
15. GETTYSBURG MARCH
16. CLOSER WALK WITH THEE - the band gave their interpretation of a New Orleans funeral. They marched in slow tempo across the stage (tpt., tbn., and clar.) down the first row and up the other end of the stage. Then, coming back from the funeral, they broke into WHEN THE SAINTS COME MARCHING IN. Watkins handled the vocal. As was expected, the SAINTS stimulated handclapping.

To the tune of NOW IS THE HOUR - George Lewis thanked the audience for their reception and said goodnight.

To sum up the concert, the music was excellent. However, there were times when you felt that the addition of a tuba or a banjo could have really rounded out the band. George dedicated a number to his late, great banjo player Lawrence Marrero. The best numbers, in all cases, were the great "slow drag" tunes. These, without exception, were the most moving things the band did and they excelled here. There is no doubt that the George Lewis band had a very strong and loyal following in Columbus. This concert could only increase their admiration for him.

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JOHN MC ANDREW and MIKE MONTGOMERY
are new members of the staff.

John will continue with his interesting 'STAR STUDDED SHELLAC'. (See page 8.)
Mike's specialty is MUSIC ROLLS. Forthcoming issues will contain more of his erudite research.

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MORE ABOUT FUD

MORE ABOUT FUD, AMONG OTHER THINGS

by Richard DuPage

(With a big assist from Frank Kelly)

The writer is indebted to Roger Wolfe Kahn and Frank Kelly, member of the staff of RECORD RESEARCH, for additional information about Fud Livingston. Frank is indeed an authority on southern bands and, it should be added, an authority with a sufficient enough sense of humility to be a true expert without projecting a sense of finality. In order to avoid an air of authoritarianism he frequently states his facts in the form of questions. The writer spent most of his first twenty-five years in various sections of the near, mid and deep south and was close to the jazz scene of the 'twenties - Frank has recalled dates, places and things which have nearly passed from memory. It would not be an understatement that he is a veritable walking encyclopedia on the subject. Furthermore interviews with Joe Rhodes, long time bass player with Jan Garber, and Ezelle Watson, co-director of the great WATSON'S BELL HOPS band bear out all that Frank has stated. No doubt he has come to the conclusion that if all the discographical errors ever made were laid end to end, they would stretch quite a distance into outer space; therefore it is best not to sound too peremptory on this subject. After all, this business of writing about records, bands, musicians, etc., is, and should be a friendly and cooperative project. Writers and readers are inter-dependent upon one another for endeavoring to fit all the final pieces together for the ultimate correct answer. This is particularly true in the absence of indisputable documentary evidence - where one or more individual memories must be relied upon to fill in the missing pieces.

Frank Kelly writes, in his letter: "Thanks for your Fud article - was informative. I write a little drivel for RECORD RESEARCH and trust you don't mind my writing you (?). Are you sure that Fud Livingston died in the fall of '57?? I last saw Fud at Charley's Tavern Dec. 1956 - Jan. '57 I went home (Jacksonville Beach, Florida), and returned in April, '57 - and the boys told me that Fud died during my absence - in a west 37th or 47th street hotel - of natural causes. Eddy, who tended bar at Charley's - who hails from Florence, S.C., and who knew Fud well - verified the news I heard from some of the boys. Who is correct?" Obviously the boys are. The incidents in Johnny Warrington's office, referred to in Issue 21 of RECORD RESEARCH, did occur in the fall of '56, hence Fud's passing on must have been sometime between January and April of 1957... Frank continues:

"I knew Fud more than twenty years, and found him to be a nice guy. Met him in '34 when he was married to a blonde - and resided at the London Terrace Apts., and was behaving himself - arranging for Whiteman, Al Goodman, etc... During those days Fud wouldn't have had anything to do with the type he became in his last days. Then Fud had a polite reserve. I asked Fud to teach me arranging - as he was too busy - he sent me to Otto Cesana - and I studied with Cesana a couple of years - also same period of time with Tom Timothy."

Could the blonde wife referred to above have been Hannah Williams? Fud was known to have stated that he had been married to her, although whether it was before or after her marriage to Jack Dempsey is not known. More logically it would have been earlier inasmuch as Hannah was a member of the WILLIAMS SISTERS trio which sang on Ben Pollack's HE'S THE LAST WORD (VI 20425, Dec. '26) - one of Fud's history-making arrangements for Pollack, and on which he also played some great hot tenor sax.

"Fud's parents should never have left him a legacy. They operated a large family shoe store on Charleston's main "drag". I never was acquainted with his brother (Walter) - but Walter inspired me to study the sax. I was a small kid in short pants when I dug Walter blowing at Sharp's Drug Store (an adjoining floor space) at Jax Beach, Fla. Walter played melody sax (alto) and the leader-pianist-accordionist was Harry Baisden who later

was associated in California with Ben Pollack & band. Seems that Baisden left the band (in Jax Beach) and Al Goering (later with Ben Bernie) took over the 88 chair. The drummer was a 'local' whom I saw around Jax in later years. That Baisden Orch. was a trio as near as I can recall. I wasn't acquainted with him or his sidemen - I was only a kid who loved to dig music."

"My sax teacher had gobs of photos of Walter, Baisden, Fud, Al Goering, etc., with whom he blew in those days. Last time I was down home I wanted to get a few of those snaps from George - but learned that my old teacher left this world. George told me that Fud played accordion at Mrs. Finney's dance hall at the foot of the Jax Beach pier - around summer of 1922. I didn't dig that gang - and I'm sure kids weren't admitted... Recently learned that Fud blew in the summer of 1923 with Tal Henry at Greensboro's (N.C.) O. Henry Hotel - the following year he blew with Ben Pollack in Venice Beach, Cal. Later years was with Goldkette & Pollack in Chicago - and maybe Detroit (?)."

Yes, definitely with Jean Goldkette in Detroit. This has been verified by Doc Ryker who played 1st alto sax in the section... But the above-mentioned association with Pollack in Venice Beach, Cal. brings in a previously unknown period with Pollack - prior to his Goldkette engagement, and also prior to his Dec. 1926 recordings with Ben Pollack. Still another aspect must be considered because the writer interviewed Roger Wolfe Kahn over the telephone very recently and was told that Fud played with him at the Biltmore Hotel in New York during 1924 and for a good part of 1925. On other details of this period Roger is a bit hazy and suggested trying to contact other members of the band - Alfie Evans, for example. But Alfie said he didn't join RWK until 1926 when he replaced Dick Johnson who went to California and, of course, Fud was not in the band then. Therefore, in the absence of Evans, it could reasonably be assumed that some of the hot Bobby Davis-like alto work on the RWK Victors prior to 1926 could be Fud and/or Dick Johnson. The Davis influence was wide-spread in the early and middle 'twenties (Bobby Davis never played with RWK, incidentally). More exact information on this period, if available, would be most welcome from any reader.

Returning to Frank Kelly's letter, he goes on: "... Seemed that Walter (Livingston) left Jax with Earl Fuller's band (they played in pit of Jax' Arcade Theater) which had Art Weems on tpt., and Ted Weems on trom. - when they reached Philly, Pa. - Walter, Art & Ted formed the Ted Weems Orch. - and played the L'Aiglon Cafe. Either in the 1926 Coral Gables Country Club, or Miami Biltmore Hotel, Walter blew with Jan Garber - or was he only with Jan's Chicago group???? Walter ended up in '29 just like Fud - a SHAME."

The above EARL FULLER - TED WEEMS genealogy is a most interesting revelation. Yes, Walter Livingston DID blow with Jan Garber and it was during the 1926 Coral Gables Country Club engagement. This has just been confirmed by Joe Rhodes, bass player with Garber for many years... in fact, Walter rented Joe's apartment there for a while. This was during one of the frequent occasions when Bobby Davis and Chelsea Quealey were "commuting" between Jan and the California Ramblers. The Garber sax section at this time comprised: Walter Livingston, 1st Alto; Bill Grady, 2nd Alto (a fine hot clarinet, too); Leo Dryer, Tenor Sax.

Again from Frank: "Fud's full name was Joseph Arthur Livingston. Serious doubt he had time to complete his academic education - too young - and was his own boss, and exposed to the 'high life' too early in life. Did you know he had a brother who wasn't a musician? Was an engineer - or something on the Clyde Line boats between Charleston and NYC. Incidentally, was that photo of Fud taken on a boat in NYC, or Charleston??? ... Fud arranged for Pollack's band that played Billy Rose's Cafe de Paree in 1933 - '34 on W. 54th St."

Agree that Fud did not complete his education, but the information that he attended Citadel College in S.C. came from Fud, himself, and is in the ASCAP Biographical Dictionary. As Frank related above, Fud blew the summer of 1923 with Tal Henry, the summer of 1924 with Pollack, etc. Could be that Fud, like so many of the rest of us, attended college in the winter and "blew"

full time during the summer with some band. It might also be well to add that exposure to the 'high life' isn't altogether absent in college circles, either.

Frank narrates: "Early in 1946 one of Fud's close friends stated that Fud was washed up here - that Fud went west - and if he didn't tread the straight & narrow in Hollywood - he'd be through. At that time I thought Fud's friend was being malicious - but later years I learned that man was speaking the truth... Saw Fud early in 1946 on W. 49th St. when I blew in from Miami - he was dressed nearly but was loaded. I walked him to an 8th Ave. walk-up hotel - left him there - next time I saw him in Charley's Tavern about 1950-51 - he was sober but looked like a bum. Had a briefcase full of music - and one Red Nichols 5 Penny record. It was a VERY cold day - but Fud only had a thin raincoat on - and a dirty felt hat. A friend I was talking to (an NBC house cat) refused to meet Fud - didn't know, or care who Fud was."

The last time this writer saw Fud was at a luncheon of the AMERICAN SOCIETY OF MUSIC ARRANGERS. He was quite garrulous and even gave a short speech on his ideas as to how the lot of the arranger could be improved (incidentally, we are still trying to discover HOW). This was early summer of 1949, as nearly as can be recalled; he looked fine and was acting OK but, in the words of Fud's famous instrumental, he was "FEELIN' NO PAIN"!

Frank Kelly again, and: "About the time you were at AMA (Augusta Military Academy) digging Coon-Sanders over the crystal radio set, Fud, Walter, Baisden, Al Goering - the ATLANTA FOOTWARMERS, etc. were blowing around Jax. No doubt you never dug them (?) in those days. Another popular crew were the SOUTHERN SERENADERS (who were they?) About '25-'26 Hoagy Carmichael was playing 88 in west Palm Beach with the ATLANTA FOOTWARMERS, McCULLOUGH'S GEORGIANS, SULLY'S 7 ACES, etc. Last heard Hoagy and the great Jimmy Hartwell (hot clar. & alto) on Jax pier with Joe Strum's MIAMI BEACH BAND - Joe played E-string fiddle by ear. Hoagy & Jimmy were the BEST in that band. About '28 - Jimmy Hartwell brought a bunch of BLUE STEELE men (about 4 or 6) to a club in Jax. First heard Jimmy and remnants of the WOLVERINES in Jax' Magnolia Gardens. Too bad they didn't record. I think the SOUTHERN SERENADERS recorded for a Sears-Roebuck label, and the ATLANTA FOOTWARMERS waxed one dime store disc. Those were exciting and happy music days. The business, and life in general was pleasant - quite a contrast to these days."

Never heard the ATLANTA FOOTWARMERS, but knew of their reputation. As to the SOUTHERN SERENADERS, there must have been a rash of similar and such names; our Washington & Lee SOUTHERN COLLEGIANS being a case in point. We never hit Florida but that's just about the only state in the South and Southwest through which we failed to barnstorm, and we wouldn't have missed that had it not been for a mix-up in bookings - this included the summers of '28, '29 and '30... Frank only failed to mention one famous Southern outfit - OLIVER NAYLOR & HIS ORCHESTRA, previously known as NAYLOR'S SEVEN ACES. It has been incorrectly stated that Ray Bauduc was a member of this group, but a recent letter from Ray corrects this error and, in addition, he kindly completes the portion of the personnel that this writer had forgotten. The line-up of the SEVEN ACES for the years 1924 through '26 was substantially as follows: Pinkie Gerbrecht, cornet; Charlie Hartman or Ellis Stratagus or Pete Bealman, trombone; Jerry Rachial, alto sax & clarinet; Newt Richardson, tenor sax; Louis Darr, drums; Jules (French) Bauduc, banjo & guitar (this is where the mix-up about Ray occurred - Jules and Ray resembled one another quite strongly); Oliver "Red" Naylor, piano. In 1927 the band expanded to ten men, adding another alto sax, 2nd trumpet, and a bass player named White. Ray stated that he did know that the clarinet on HIGH SOCIETY/31st STREET BLUES GE5392 (1924) was played by Bill Kreger. The three trombones, indicated above, all played with Naylor at various times. This was a great little band. Heard the augmented band when they played at Washington & Lee in '27 & '28... they were great then, too - played in the latter-Goldkette idiom.

Frank asks: "Didn't Walter blow with Roger Wolfe Kahn and Harold Stern's bands???"... Yes, he did play with RWK - don't know about Stern's, but if you say so he must have, because so far you're batting 1000! Just spoke to RWK on the telephone again and he allowed as how both Fud and Walter blew with him though, fortunately, not simultaneously! RWK is, understandably, quite fuzzy on details, but will get in touch if events begin to recrystallize in his recollections. Suggested trying to contact some of his pre-1926 men. Will do, as time permits. He also advised that the very fine hot alto solo in the Bobby Davis tradition was not Fud OR Dick Johnson, but Roger himself on HOT HOT HOTTENTOT VI 19616 (1925)! Some of RWK's earlier men included Eph Hannaford and Abe Lincoln, trombones; Bill Trezise and Morris Page, saxes; Don Romeo, guitar; Ken Whitmer, drums. Jumping 'way ahead to the very early '30's, his band at the Hotel Pennsylvania included Charlie Teagarden, Artie Shaw, Larry Binyon, Chauncey Morehouse and Jerry Sears (piano) among others. LATER... Spoke with Don Romeo who also remembered Walter and Fud in the band at different times but, again, isn't sure of dates. However, he has date books, loads of photographs, etc., and will dig them up for us - this should be an excellent source of information. Don believes that Walter Livingston played 1st Alto for RWK before Dick Johnson held down the chair. So, for the time being, at least, we may assume a sax section for RWK at the Biltmore in 1925 consisting of Dick Johnson, 1st Alto & clar.; Fud Livingston, 2nd Alto & clar.; Harold Sturr, Tenor sax and various reeds. Don also believes that Fud took some of the hot alto solos on the early Victors and will check on that. Also spoke with Bill Trezise who gave some interesting data... About 1923 RWK took over intact Arthur Lange's Orchestra who had just gotten their notice at the Cinderella Ballroom in New York and the personnel was as follows: Earl Oliver, Tommy Gott, trumpets; Eph Hannaford, Abe Lincoln, trombones; Owen Barlett, 1st Alto & clar.; Morris Page, 2nd Alto & oboe; Bill Trezise, Tenor & clar.; Arthur Campbell, tuba; Don Romeo, banjo; Ken Whitmer, drums; O'Brien, piano.

From Frank Kelly again: "Were there any big names in Ace Brigode's band besides Frank Skinner (88 & arranger), and Abe Lincoln (trom.)?" Don't recall just now, but do remember that from time to time the band played some pretty fair-grade hot music... Frank asks: "Did Kay Kyser play an instrument?"... No, he only played, or rather "held", a fiddle with soaped strings. -

Kay was a good showman and organizer, though... Now: "Do you know if Harry Wismer - sports announcer - was the Harry Wismer who played piano in a Detroit pit under the direction of Russ Morgan? - trumpeter was Charley Margulis." Believe that it was the same Wismer, though it will require a double check. While on staff at WOR-Mutual, the writer recalls some talk of Harry have been a piano man in the past... Another question: "Did Fud play with - or arrange for Willard Robison's Deep River Music we used to dig on the air during the '30's?" I shan't ever forget such lovely music." Don't know if Fud ever played on the Deep River shows, but am inclined to doubt it. Do know, however, that the arranger was William Grant Still. Have been unable to reach Willard Robison by 'phone so far.

Frank writes: When I last saw Fud he told me that Bobby Davis died in his arms in Ft. Lauderdale, Fla. in 1949. Milton Davis (88) was the Davis of the Garber-Davis Orch. He & Al Senior (Dms of that band) live in D.C. Did you know that during the '20's Jan operated a Garber Hall -- off Atlanta's famous Peachtree Street?"... Yes, knew about Garber Hall but never visited it. And, with the help of Joe Rhodes, this is as good a place as any to give a brief background of the Garber (-Davis) Orchestra. Jan Garber (nee Gerber) was born in Morristown, Pa. and married a girl from Wilson, N.C. About 1920-21, he went to Atlanta, Ga. where, in partnership with pianist Milton Davis, they organized the famous Garber-Davis Orchestra... In 1922 Steve Brophy, drums, Bobby Davis, cornet, and Chelsea Quealey, alto sax & clarinet, all three from Hartford, Conn., joined the band. The above instrumentation is not a mistake - the original instruments of Davis and Quealey were as stated. Almost immediately they

switched chairs. Some versatility! . . . Joe Rhodes, tuba, a native of Cape Girardeau, in Missouri's cotton country, and Harry Goldfield (Goldie), trumpet, joined the band in 1923 at Wilson, N. C. Joe, who was also an accomplished pianist was previously with Francis Craig's Orchestra in Nashville, Tenn. (Matty Matlock later played with Craig). Many changes occurred in the personnel over the years but among those that stayed pretty well "put" in the band, for a long spell, were Johnny Cook, Bill Grady, Goldie, Joe Rhodes and Horace Rudisill. In 1928 Jan Garber had one of the best big hot bands in the country - their precision and teamwork were a pleasure to listen to. If only on the basis of Paul Weirick's great arrangements of SISTER KATE/SINCE MY BEST GAL TURNED ME DOWN CO 1306, it's a mystery how this great outfit kept out of HOT DISCOGRAPHY. The soloists were all great, too. The 1928 personnel: Paul Weirick (the Bixian soloist), Harry Goldfield, Keith Wilderson, trumpets; Johnny Cook, Jap Harris, (trombones); Buddie Rice (a real driving lead), Bill Grady (fine hot clarinet), (Alto saxes); Bruce Thomas (wonderful hot soloist), Joe Bratton, (Tenor saxes); Joe Rhodes (tuba & string bass); George Beebe, (drums); George Hoge, (banjo); Horace Rudisill, Jack Gifford, (pianos) Jan Garber, fiddle & leader (Jan's best violin technique was displayed when he threw his fiddle bow high into the rafters of the gymnasium and caught it downside behind his back - this always wowed the 'squares', the same state of mind which undoubtedly likes, much better, the present-day Lombardesque sound of Jan Garber).

Looks like we're never going to finish this duet - nevertheless Frank Kelly reminisces: . . . "During your W. & L. days - I wonder if you dug WATSON'S BELLHOPS? I heard lots about that gang, but never heard them (they never recorded). Understand the following played with the Watson's at one time or another (it was a hot combo); Blue Steele, Sonny Clapp (troms.); Pat Davis (of later CASA LOMA fame), Tommy Christian, Ezelle & Raymond Watson (reeds); Mart Britt (banjo & vocals); Jack Purvis, Leon Smith, Weinberg (trumpets); Sid Conway, Cootie something, (drums); Eddy Stiles (88). You must know 'Easy' Watson - why not get the full story & pics on that band? . . . Heard WATSON'S BELLHOPS merged in Texas with Phil Baxter's TEXAS TOMMIES - and that was the last of the BELLHOPS. With what Southern bands did "Easy" blow before he migrated North in 1930? . . . Who was the 1928 Tommy Christian drummer at Palisades Park who doubled on hot trumpet??? T. C. died about five years ago in his native Georgia. I never knew him - but sorry he's gone - as his last days weren't happy - so says the Atlanta boys."

All true. Checked everything out with 'Easy' Watson. WATSON'S BELLHOPS were one great hot outfit. They and our SOUTHERN COLLEGIANS frequently played ahead or behind of each other all over the South. The legends and anecdotes about them would fill a book by themselves. Seemed that 'Easy' and Raymond would frequently indulge in 'brotherly' altercations and often end up belting one another over the head with their soprano saxes (straight model, of course) a la Dorsey Brothers! As 'Easy' put it: 'you know, just 'brother'sstuff.' A look at the above line-up shows that the band couldn't be anything but wonderful. 'Easy' said they had plenty of offers to record, but since the offers carried a stipulation of 'no pay' they were regretfully passed up inasmuch as the band was doing right well getting paid for their services. . . When Raymond passed on, 'Easy' joined Tommy Christian's band in 1930 with whom he remained seven years. In fact, it was with T. C.'s band that 'Easy' finally migrated to NY to stay and has been here ever since. He also played frequently with Tal Henry in NY. Today Ezelle Watson, quiet and dignified, of almost professorial demeanor, is a front rank performer on legitimate clarinet, bass clarinet and flute and has held down many important chairs in New York radio, TV, and theater musicals . . . Don't know who the T. C. drummer-trumpeter was.

Arthur Rollini, famous hot tenor sax of earlier BG days, and other activities, contributes an amusing 1929 marker crash incident. After Arthur and brother, Adrian Rollini, wound up their engagement in London with Fred Elizalde, Arthur went to the bank to cash his final paycheck which was handed back to him with the advice "insufficient funds". Seemed like the crash had even hit the millionaire's son, Fred Elizalde. Adrian had been to

the bank early, however, and his check was OK. That was young Arthur's first lesson, no doubt, not to dilly-dally with checks. This was in December, 1929, and the Rollini brothers hit for home. Bobby Davis and Max Farley stayed on and were stranded in England for nearly two years.

Since this article deals largely with Southern bands, let's not forget an exceptionally fine one of the 'twenties - none other than HAL KEMP & HIS UNIV. OF NORTH CAROLINA ORCHESTRA. The first recording personnel was:

Dave Mackie (cornet); Hal Kemp (hot alto & clar.), Ben Williams (2nd alto, clar. & hot baritone), Horace K. (Saxie) Dowell (tenor & clar.); Harry Pond (Plectrum banjo); John Scott Trotter (piano); Skinnay Ennis (drums & vocal). - - - - - In 1926 they made PEG LEG STOMP/BLUE RHYTHM CO 671 - well worth a listen. In 1929 they cut (Carolina Club Orchestra) - - - WALKIN' WITH SUSIE/THAT'S YOU BABY OK 41237 - two very smart sides, even after a lapse of 30 years. The outstanding features on both sides are Hal's hot alto sax solos, a nice trombone bit by Gus Mayhew on the first side, with the real standout being Bob Mayhew's gorgeous solo on SUSIE, and his backing of Skinnay Ennis' vocal. In this writer's opinion, Bob Mayhew is one of the most grossly underrated hot cornets in the entire history of jazz. . . Here is a man with a Bix sound and sensitivity, yet completely original; a thorough musician, a true talent by any standards. After some years on the coast, he is now reputedly, not even in the business any more. Both Mickey Bloom (also an important Kemp alumnus) and the late Bunny Berigan have been credited with the above solo work, but it is definitely Bob Mayhew. The writer heard this arrangement played by Kemp in person at the VMI Final Ball in 1929 and heard Bobby perform it. The personnel at that time consisted of: Earl Geiger, Bob Mayhew (trumpets); Wendell (Gus) Mayhew, (trombone); Hal Kemp, Joe Gillespie, Ben Williams, Saxie Dowell, (reeds); John Scott Trotter, (piano); Pappy Weston (tuba & string bass); Pinkie Kintzle, (guitar); Skinnay Ennis, (drums). Of course there is much, much more of importance about this excellent band, but it could easily consume an entire article alone. During 1936-37 the writer was one of the arrangers for Hal, hence had the opportunity of observing at close range how this unique group operated. There have been many imitators, but none have every really gotten the Kemp "feel" which Hal originated himself and to which important additions and embellishments were contributed by John Scott Trotter and Gus Mayhew (who originated the "tuckers" - the rapid double and triple tonguing figurations by the brass in cup mutes).

Undoubtedly we may have overlooked some Southern bands here - there were plenty of them - and good ones. Here is a study which can and should be delved into much further. At any rate, this has been a pleasure, and many thanks are extended to Frank Kelly for his fine letter and to all the boys mentioned herein for their informative contributions.

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a book review

By **carl kendziora**

THE FABULOUS FIVES by Horst Lange

(Published by Uhle & Kleimann, Lubbecke/Westfalen,

Postfach 47, Germany. Price 4.50 Marks. 30 pages.

Available in U. S. A. from Walter C. Allen, 168 Cedar Hill Ave., Belleville 9, New Jersey. Price \$1.00)

This is a discography of The Original Dixieland Jazz Band, Earl Fuller's Famous Jazz Band, Louisiana Five, New Orleans Jazz Band, Original Memphis Five and Original Indiana Five. This must be described as a paradox. It suffers from innumerable faults and yet is a veritable "must" for anyone interested in one or more of these groups. Here we find the records grouped in roughly chronological order and there are far more of them than previously listed. If one looks at all the standard discographies it is most obvious that, with the possible exception of the Original Dixieland Jazz Band, these groups are listed haphazardly or, at best, the records grouped by label in numerical sequence. Also, many records are not listed at all. And so it is the chronological order and the completeness, even though only relative, that make this work of great interest and usefulness to collectors. The pity is that this could be so much better! For that reason the rest of this review will detail to some small extent the faults and failings.

There are a number of criticisms that may be directed at this work, but there is one very serious one: **THERE ARE NO ACKNOWLEDGMENTS WHATSOEVER! NO SOURCES ARE GIVEN FOR ANY DATA LISTED AND NO ONE IS CREDITED WITH HAVING PROVIDED ANY INFORMATION** whether it be dates, master numbers, issue credits, personnels, record catalog numbers or simply take numbers. Walter C. Allen and Brian Rust have established new discographical standards with their "King Joe Oliver" Discography and all new works must be judged by comparison with this new level of discographical effort. It is patently impossible for any one person to obtain all the material in a discography without the aid of other people or other sources, or both. A recording date, for example, must be obtained from the company involved, from somebody who already obtained it from the company or from some reference book which previously had, in turn, received the date from one or the other of these alternatives. In any case the direct source should be acknowledged. Personnels may be obtained from recording company files (should these files still exist and if they ever had shown the personnel), from personal diaries or notes of musicians involved, from musician's memories or from the opinions of musicians and/or collectors upon the aural auditioning of the discs involved. Such sources definitely should be indicated so that the reader might know what weight to give to the personnel listed. If the source is company files or musicians' diaries, there is no doubt - but if from memory or opinion, there is good chance of error and one must judge from the reliability of the memory or memories involved or from the collectors' familiarity with the styles of the musicians involved. This weighting process even must include personnels received from record companies or even record labels. It must be known that the date was from original recording files and not obtained by the company later. There is a Red Nichols And His Five Pennies record on English Brunswick where the personnel printed on the label is completely erroneous except for Red himself! This personnel had been obtained by asking a musician who happened to be in England (and who had been associated with many of the men on Red's dates at that time) at the time of the planning of this reissue (some ten years after the date of the original recording session) to identify the personnel! Anyway, suffice to say that the reader should have some basis for deciding reliability and those who helped furnish information should be credited!

This reviewer, knowing far more about the Original Memphis Five than any of the other groups in this discography, is going to comment almost exclusively on the section covering that group. Needless to say most of the other sections have the same faults and these comments apply to the whole work. Coverage will, of

necessity, be only partial. First, comments on a few of the missing items. Many Arto group issues are left out. The Arto series ran from 9000 to some point just below 9200. During this range Bell issues duplicated the Arto ones dropping the "9" and substituting a "P" (Arto 9144 became Bell P-144) and Globe issues substituted a "7" for the "9" (Arto 9144 became Globe 7144). Cleartone and Hytone also interlocked (substituting the Bell "P" with "C" and "K" respectively) but apparently were not issued throughout the entire range. Therefore, for each known Arto, Bell or Globe issue, the other two can be listed automatically. Cleartone and Hytone issues should only be listed if actually known to exist. Somewhere in the 9190s Arto ceases to issue but Globe and Bell remain. Up to Arto's demise the Arto 9000 catalog number appears in the wax of all these interlocking issues. Afterwards the Globe 7000 series number appears instead. It would seem that below Arto 9198, Arto, Globe and Bell issues should be shown and above Arto 9198 only Globe and Bell issues should be listed. The Arto OM5 date recorded by Arto at 206 Fifth Avenue on October 27, 1922 (Wicked Fives Blues and Stop Your Kiddin') on Arto 9185, Globe 7185 and Bell P-185 is entirely omitted. Also the Arto date cut March 29, 1923 at the Independent Recording Labs., 55 W. 16th Street (Laughin' Cryin' Blues and If Your Man Is Like My Man I Sympathize With You) on Globe 7216 and Bell P-216 is not mentioned. The October 1922 Cameo version of Chicago (That Toddling Town) (Master 280, Takes B & C) issued on Cameo and Muse 284 under the name of Jazz-Bo's Carolina Serenaders is also not listed. The Summer 1924 Emerson date lists only two of the three titles (Mx 42688 - Wait Till You See My Gal; Mx 42689 - Red Hot Mamma). The third title is You Know Me, Alabam' (Mx 42687) on Emerson 10783. The February 1925 Pathe-Perfect date is listed with only one title (Thais "Meditation" - Mx n-105838). The other two titles (Why Couldn't It Be Poor Little Me - Mx n-105839 and One Of These Days - Mx n-105840) were issued on Pathe 036210 as Original Memphis Five and on Perfect 14391 under the pseudonym of Majestic Dance Orchestra. The Thais side was also issued on Apex 693 as by Missouri Jazz Hounds. The February-March 1926 date for Pathe-Perfect lacks the third title and many of the issues. Missing title is Bass Ale Blues (Mx n-106676) on Perfect 14594 and Pathe 36413. Indiana Stomp (Mx n-106677) is given as on Perfect 14603 and ActE 11097. The Pathe issue is 36422. Last title, Military Mike (Mx n-106678) is listed only on ActE 11097 but it is also on Perfect 14594 and Pathe 36413. There are many alternate takes issued but not mentioned and quite a few alternate issues on other labels but space does not permit mention of all these.

The dates given are correct or nearly correct in many cases. Some are moderately wrong and still others are considerably far from the correct date. Therefore the chronological order is not too good in places. The Lanin's Southern Serenaders title, Shake It And Break It (Mx n-69330 not 69530 as given), which is listed as c. May 1922 is, in fact, from an August 1921 date! Emerson masters 42162 and 42163 were from January 1922 and not May as shown. The Arto (My Honey's Lovin' Arms and Gypsy Blues) date listed as c. May 1922 was actually cut April 5, 1922 at The New York Recording Laboratories (Paramount) for Arto and issued, (not as the Original Memphis Five) as The Original Dixieland Jazz Band on Arto 9140, Bell P-140, Globe 7140 and Hytone K-140! The Arto Cuddle Up Blues and Lonesome Mama Blues session was recorded May 11, 1922 and the Cameo Hopeless Blues and Lonesome Mama Blues date was not cut c. July 1922 but c. May 22nd. Titles on Vocalion 14461 shown as c. August 1922 were actually cut on November 6th. Vo 14476 should be Dec. 2nd instead of September. Paramount session given as c. November 1922 was actually recorded at the NYRL studio on May 10, 1922. Paramount masters 1075/6 and 1090/1 shown as November should be June 1922. Arto date (Arto 9153, Bell P-153, Globe 7153, Hytone K-153, Nordskog 3013) listed as c. December 1922 was actually June 14, 1922. The Arto date on Bell P-168 (should also have Arto 9168, Globe 7168 and, possibly, Hytone K-168 listed) is August 28, 1922 and not c. December. Masters are not given;

they are 23025 and 23024. Lanin's Southern Serenaders date shown as c. December 1922 should be instead August. Pathe date listed as c. January 1923 is instead March 12th. The Arto That Da Da Strain and Indigo Blues date was recorded on September 27th, 1922 but is given as c. January 1923. Paramount masters 1168/9, which are shown as c. January 1923, should be September 1922. Pathe master n-70145 (Keep It Under Your Hat) is April 20, 1923 and not c. February. Two other titles were cut at this date but apparently not issued: Masters n-70146 and n-70147, Henpecked Blues and Papa Better Watch Your Step. These titles were remade and issued (masters n-70156 and n-70158 (and a new title, Memphis Glide (mx n-70157) also was cut on May 2, 1923. These titles are shown as c. February 1923. The titles Sweet Mama, Please Come Back To Me and Papa Blues listed as c. February 1923 on Bell P-204 were also on Globe 7204 and were recorded in February. The exact date is February 12th and the sides were cut at the Independent Recording Labs. at 55 W. 16th Street, New York City. Paramount masters 1220/1 are given as c. April 1923 which is far off. This should be c. November 1922. The Bell P-228 coupling listed as c. April 1923 should also be listed on Globe 7228 and were cut at Independent Recording Labs on May 23, 1923. The first Plaza masters (5024/5 and 5090/1) all shown as c. May 1923 should be c. January and c. February respectively. Plaza masters 5267/8 are c. August 1923 instead of June. Paramount masters 1583/4 which are given as c. July 1923 are actually approximately December 1st. The titles listed without masters on Bell P-262 are the same as these same titles shown with their correct Plaza masters (5357/8) further down the page. The date, c. August 1923, is more probably c. September. Plaza masters 5370, 5377, 5378, 5381 are more likely October than the August given. Change Plaza masters 5443/4 from c. September 1923 to c. January 1924 and 5516/7/8 from c. October 1923 to c. May 1924. Pathe date for c. December 1924 is much more nearly October than December. The Pathe date given as c. January 1926 is closer to November 1925.

Inexact dates and missing issues are less serious than some of the major discographical errors to be found here. Certain facts as to the masters used by various companies, control series which are "bookkeeping" numbers and have no significance as to recording sequence, sources from which labels which did not record their own masters drew, and so forth are essential to doing a good discography. The compiler owes it to his readers to have at least a working acquaintance with these fundamentals for the labels involved in his compilation. In this booklet we find many evidences of lack of such facts. There is the big, juicy, glaring "goof" on page 12. Here, under date of c. December 1921 (should be November) is listed Emerson master 42044, Gypsy Blues, with issues given on seven labels. And what a weird group! Emerson 10467 (as Lanin's Southern Serenaders), Regal 9143 (as Kentucky Serenaders), Black Swan 2025 (as Henderson's Orchestra), Phantasie Concert 14250 (as Farrel's Dance Orchestra), Olympic 15121 (no band credit mentioned), LaBelle 311 (as Conlon's Society Orchestra), Hytone K-104 (as Original Dixieland Jazz Band). What have we got here? Well, first of all, Olympic 15121 was released to the public in October 1921; a pretty good trick if it wasn't even recorded until December! The Olympic is by Irving Weiss And His Ritz-Carlton Orchestra which is the correct credit too! This is not Emerson master 42044 but is the Olympic master of the same tune recorded months earlier than the Emerson one. The Black Swan, Phantasie Concert and LaBelle issues are from this same Olympic master. All right, delete those issues; what about Hytone K-104? By the tie-in system used by Arto group issues, this would also be Arto 9104, Globe 7104, and Bell P-104. But there is no Gypsy Blues on these issues! Now look on page 13, on your right. See? There's a Gypsy Blues by the Original Memphis Five listed on Arto 9140 and Bell P-140! Okay, Hytone K-104 is a transposition and should be K-140. But why is it listed under Emerson master 42044 instead of with the other Arto group labels? And why is not the fact that the Arto group coupling (Arto 9140, Globe 7140, Bell P-140 and Hytone K-140) all are as by Original Dixieland Band mentioned? So, strike out Hytone K-104 and add Hytone K-140 and Globe 7140 to the Arto 9140 and Bell P-140 on Page 13. Then put down the note that all are issued as by ODJB.

On page 14 we find Cameo master 249, Yankee Doodle Blues, listed with issues on Cameo and Muse 258. In parentheses after the title is 8091 and as a third issue is Cardinal 1552. 8091 has no connection with Cameo, so what can it be? The answer is not far removed; on page 15 you will see Gennett master 8091, same title, listed on Gennett 4995. Do Cardinal issues ever come from Gennett? On page 19 we find a pair of Gennett masters on Gennett 5142 and Cardinal 564. And we have listings of other Cardinal 500 series issues from Gennett. It would seem this Cardinal number, 1552, is actually 552 and it should be under the Gennett date, not the Cameo one.

Complete confusion seems to have resulted from a lack of understanding of the relationship between the Emerson 42000 series master numbers and the corresponding 3000 series of control numbers. Masters 42548, 42549 and 42550 are listed at the top of page 22. Corresponding controls for these are 3128, 3129 and 3130. 42549 was issued, as 3129, on Oriole 173 and Grey Gull 1200. The next date is another Emerson, one with masters 42567, 42568 and 42569 for which corresponding controls should be given: 3143, 3144 and 3145. 3143 and 3144 were issued on the BD&M group (Triangle, Puritan, Broadway, Lyratone, Pennington, etc.) 11359 and 3144 is also on Radiex 1206. The titles for 42567-3143 and 42568-3144 are listed separately at the bottom of the page sans any master or control numbers on BD&M Mitchell 11359. This should be listed as just another issue in the proper place at the top of the page. On page 23 confusion really reigns! At the top of the page we find 3442 (You Know Me, Alabam') and 3444 (Red Hot Mamma) listed on Triangle 11400. A little further down we find 42688 (Wait Till You See My Gal) and 42689 (Red Hot Mamma) on Emerson 10872. This is actually one date and should be: You Know Me, Alabam' (master 42687) on Em 10783 and (control 3442) on BD&M issues 11400; Wait Till You See My Gal (master 42688) on Emerson 10782 and (control 3443) on as yet unknown BD&M and Grey Gull issues; Red Hot Mamma (master 42689) on Emerson 10782 and (control 3444) on BD&M issues 11400 and Radiex 1226. The final Emerson date is quite garbled. Here's the way it should read (underlined data added by your reviewer): master 42790-1 (No One Knows What It's All About, not No One Knows What A Read Headed Mamma Can Do as listed) on Emerson 10815 and (control 3520-1; on GG labels as 3520A) on BD&M issues 11445 and Grey Gull Globe, Radiex 1246; master 42791-2 (The Meanest Blues) on Emerson 10815 and (control 3521-1) on BD&M issues 11445; master 42792-1 (Take Me) on Emerson 10820 and (control 3522-1; on GG labels as 3522A) on Grey Gull, Globe, Radiex 1247 and Everybods 1015. Also on Resona 75428, with no master or control number, as by The Carolinians.

A few discographical facts. The Lanin's Southern Serenaders (the pre-Original Memphis Five recordings) were not Sam Lanin dates! These were sessions organized by Howard Lanin (one of Sam's brothers) whose sole function besides organizing the group and booking the dates, was to yell "Shake It, Break It" on the versions of that tune that the group recorded. The various Bailey's Lucky Seven Gennett dates listed here should be omitted. These are all Sam Lanin dates and have no connection with the LSS Or OM5 recordings. The Superior Jazz Band coupling on Arto group labels listed on page 13 is not the OM5. This was a session booked by Ed Kirkeby for Arto on April 18, 1922 (the Georgia title was remade May 2nd). His notebooks show this only as "Jazz Band" and the only clue as to the identity of the group is the cryptic one word "Deppe" also listed in his book. There was a Russell Deppe playing in the Paul Specht and His Hotel Astor Orchestra and so this just might be a Specht group under Deppe's leadership. There's no concrete proof on this but the various Pathe-Perfect accompaniments to blues singers as The Nubian Five sound like the OM5 to this reviewer's ears!

The final aspect to this work is the matter of personnels! Here we throw up our hands. The OM5 personnels listed here are ridiculous. We've had many talks with both Phil Napoleon and Frank Signorelli and they have denied the appearance on any of their dates of many of the names mentioned here (and elsewhere) like Sidney Arodin, Leon Rappolo, Doc Berenson, Anton Lada, Nick Vitale, etc. Also they stated that Miff Mole made most of the records and not Vince Grande although Grande appeared with

Continued on page 24

John Mc Andrew

STAR

STUDDER

SHELLAC



Perhaps more than ever before, the dizzying avalanche of releases obscures the interesting and unexpected items that appear and disappear overnight, a dismaying number of which become cut-outs before their intended outlet even is aware of them. And something really should be done about the determined effort to kill off the single record, which once was the backbone of the business. Nowadays, singles consist of a wretched few fast-selling rock-and-roll sides preferably by someone who cannot sing. Unfortunately, it is not alone the distributors and retailers who are responsible for this situation, but the lazy buyers who would rather purchase an LP with eleven recordings they have no interest in than get the one they prefer on a 45. This is wreaking havoc with the collectors, and it is just as bad in reverse: In order to get the one selection you want, if you want it badly enough you must buy a whole 12" LP, which is scandalous. There are occasional singles from LPs, EPs too, but almost invariably not of the ones you are looking for. For example, to have their versions of Mandy, Make Up Your Mind, I was obliged to buy the entire LP of Wild Bill Davison and Turk Murphy (both Co.). Likewise My Man, by June Valli (Vi) and Mary Lou Brewer (Wstmr).

Another evil of today's market is that more often than not, it is not possible for you to hear a record before buying it. As a result of this, I for one have a fine library of LPs I never would have had if I'd been able to judge the performance before paying for it. Sometimes it is possible to exchange the LP by paying 50c. or on one pretext or another, but these are not satisfactory answers to a vexing problem. If not for every LP, there should be EPs for the great majority of LP albums so that the person interested in only one or two of the twelve selections does not have to take the whole thing. Several months ago I was able to get an EP from the Joe Williams LP, A Man Ain't Supposed to Cry, which was what I wanted, as I was not fond enough of Joe Williams to take the LP. Recently, Roulette has put out a Joe Williams - Count Basie LP, Memories Ad-Lib. There are some wonderful numbers on it, such as Ain't Misbehavin', Baby Won't You Please Come Home, Honeysuckle Rose, All of Me, If I Could Be With You, The One I Love and Call Me Darling. This time no EP was available and I reluctantly took the LP. To my chagrin, Williams had added a lot of frills and curlicues to his style and hardly struck the melody note on any song

once and I was annoyed by the whole performance. I had bought it at a Department Store where the only possible exchange was for a defective record, and so I was stuck. No doubt we are all going through the same experience every week. I don't know just what would be the ideal solution, but the lack of one has resulted in my cutting down my purchases to about one third what they used to be, and I'm sure it must be affecting many others the same way.

Another present-day evil is the running time of each individual 'band'. Years ago, no self-respecting side would run less than about three minutes, with special exceptions here or there. Now, printed boldly on most labels for all and sundry to see, you'll find that the average performance of pop. music barely runs over two minutes, with a great many of them not much more than a minute and a half. No matter what they may tell you, there's only one true answer to this: They're all greedy for the jukebox trade, and the faster the jukebox turnover, the more nickels and dimes are collected. This has been accomplished mainly by eliminating verses and cutting down from two to one and a half and even one chorus. It has been proclaimed that nowadays the public does not want the verses, or two choruses. True, some verses are odious, but almost always when they are, the choruses are too. It wasn't the public that originally chose to eliminate all of this. It was the enterprising juke box johnnies in the recording studios. Sometimes some individual selection or artist will be the better for a brief arrangement, but more than 90% of the time it is for the reasons given. I don't know about you, but I feel cheated when I see something I'm familiar with running two minutes or less, and many an LP I didn't buy, despite other compelling qualities, for this single reason, and I think if more of us followed through on these petty little abbreviations something might eventually be done about it. Why, even on world-renowned show scores such as Show Boat you'll find beautiful verses ruthlessly cut out or, worse still, cut in half, as two recent versions of Ol' Man River have been. Again, there are exceptions, such as the Nina Simone version of Porgy (Gershwin) that is currently a favorite single and which runs well over four minutes; but this is definitely an extraordinary, almost unheard-of instance.

And since I referred to obscure releases, let me mention a few that I found of unusual interest: There have been several Minstrel Show LPs but none to compare with Somerset P-1600 which, at \$1.98, far surpasses several others on standard labels in both recording and presentation. We've had a surfeit of Roaring Twenties discs, but my complaint with most of them, even those that are admittedly good, such as the Grand Award series, is that they keep gilding the lily to make sure nobody misses the point that they are wise and sophisticated and taking the old times for a ride. One LP that does not perpetuate this annoyance is Flames, Flappers and Flasks, by Joe Glover and His Collegians on Epic LN 3493. Without being either lachrymose or co

about it, the numbers are done more closely to the way they probably were performed three decades ago and manage to sound that much more charming and nostalgic for it. An amusing recreation of the nineties you may not have encountered is George Jessel Sings Tear Jerkers on Treasure 408. This is done largely straight and only Mr. Jessel's garrulous and often snide interpolations before the respective numbers arouse some irritation. Era Records has a good LP by Ronnie Deauville (20002) that includes worthy renditions of such as Wonderful One, Love is Here to Stay, Say It Isn't So, Something to Remember You By and It's Easy to Remember, amongst others. Epic is turning up with some workmanlike famous operetta scores, with - wonder of wonders! - a complete score on one side of a 12" LP. Thus, you get the complete Show Boat backed with all of No No Nanette on LN 3512, and each side has eight bands and runs more than 25 minutes a side. These were made in Canada and while they are not the best I've heard of the scores, they deserve appreciative patronage. The newest one by the same group, Bruce Trent, Doreen Hume, the Michael Sammes Singers and Johnny Gregory Orchestra is Hit the Deck and Cat and the Fiddle on LN 3569, including, as does the other, some of the songs a few of the more elaborate versions eliminate.

A fine blues singer I never encountered before is Barbara Dane, on Live'n' with the Blues on Dot 3177. Dot is at the very top of my list of time chisellers, and I usually pass them up. This one was so good I couldn't. Here, the time is better than Dot's appalling average... and do you know what they do to make up for it? They give you only five bands per side, although but one of these goes over three minutes. But Barbara has a fine, husky voice and she is accompanied by Earl Hines and His Orchestra and including Benny Carter on trumpet.

A little-known and just issued version of the Show Boat score is to be found on National Academy (Record Club) LP NA6, produced by, of all people, Ben Selvin! It is a good recording with fine (but unlisted) voices, although there's a bit of pruning done here and there. All told, I found it superior to the surprisingly inferior version Victor recently released featuring Howard Keel, Gogi Grant and Anne Jeffreys... which is trimmed even more.

Lambert - Continued -

Then with an assuredness as though he was part-composer of the classic, he would bring it back to its accepted concert-form and let Beethoven rest in peace again.

Donald Lambert nobly represents one of the last traces of the golden age of jazz. We certainly hope that more recordings of his genius will be forthcoming.

MIKE LIPSKIN

EDISONIA

by Ray Wile

DISC MANUFACTURING PROCESS

On one of the last expeditions to the Edison Laboratories we were shown a document describing in great detail the disc manufacturing system. This document was evidently prepared just after the company began to record electrically since the microphone is mentioned rather than the recording horn. Note that 12 inch records (the LP's) are also mentioned. Visual inspection of the Edison records shows that several surface coating formulas were used over the years. The one that we were able to copy was apparently the last.

A reading of the document explains the "why" of a great many Edison Techniques. It explains for instance why all takes were used and why so many working mold numbers appear on the records.

Since at least twelve molds were required at a time the mothers and eventually the master recordings must have taken a lot of use. Hence the use of so many takes.

DISC RECORD MANUFACTURING PROCESS

The manufacturing process may conveniently be divided into three major parts; the recording of sound waves upon a wax disc, electro plating this wax disc to produce a metal disc or mould with the same sound waves, and the pressing of the sound waves upon the record with the mould.

The wax disc is a mixture of montan wax, stearic acid, caustic soda and litharge. The materials are placed in a kettle and heated until completely dissolved. The solution is pumped thru a filter press to remove impurities and into an agitating tank to insure a homogeneous mixture. The mixture is poured into metal moulds about fourteen inches in diameter and one inch deep and allowed to cool. It forms a wax disc of the desired hardness and texture for recording. The disc is prepared for the recording machine by grooving the back, shaping and finishing the edge, and drilling the center hole. The surface upon which the recording is to be made is carefully shaved on a special machine to insure a smooth flat surface.

The recording of the sound waves upon the wax disc is made by a recording machine which rotates the disc. Above the disc is a recording unit which contains a cutting knife or stylus having contact with the surface of the wax. The persons and instruments to be recorded are placed in a room with proper acoustical characteristics and a microphone. The microphone is connected thru an amplifying and a monitoring unit to the recording unit. In this way the sound waves are transferred and effect a vertical movement of the cutting stylus. Other recording facilities are a play back machine to reproduce sound from the wax to check the quality of the work, and a shaving ma-

chine to permit reuse of the wax disc as desired.

The wax disc with the sound waves is known as a wax master. This master is kept in a conditioned room until prepared for plating to prevent shrinkage or expansion of the wax which would distort the sound waves. In order to electro plate the wax disc its surface is covered with graphite on a special machine. The graphited disc is placed in the plating bath and rotated while copper is slowly deposited upon its surface. After the surface is covered it is placed in a fast plating bath until the copper reaches the desired thickness. In order to separate the wax disc and the copper disc, known as a copper master, the excess copper is turned off the edge until the wax can be seen. Then the discs are placed on ice to chill them. This shrinks the wax so that it is easily removed from the copper. Because of the damage which the sound waves in the wax incur when separated from the copper the wax master cannot be replated. Therefore it is necessary to make an intermediate metal disc known as a female from the copper master.

To produce the female mould the copper master has a lug attached to the center of the back (the face contains the sound waves). To attach the lug a center hole is drilled and the back is turned off around the hole to fit the lug. The lug is soldered on and the portion of the lug projecting thru the center hole is faced off flush with the face of the master. The edge of the copper master is turned off on the back to smooth it up. The face of the copper master is polished and cleaned to remove all traces of wax. Then it is electro cleaned and treated with a stripping solution. This solution leaves a light film which prevents the metal plated upon the face of the master from uniting with it. A layer of nickel is plated upon the face of the copper master and then sufficient copper is plated upon the nickel to give the desired thickness. In order to separate the female mould from the copper master the edges of the two are turned down on a lathe until the line of separation can be seen. They are placed in a stripping fixture which forces a knife edge between their faces. The copper master can be treated as before to produce additional female moulds.

To produce working moulds the female mould is lugged by turning off a spot in the center of the back to fit the lug which is soldered in place. This lug is slightly different from the master lug in that it has no projection to the face of the female. After the lug is attached the back of the outer edge is smoothed off as was the copper master. The face of the female mould is given a thorough polishing to make it as smooth as possible and to round off slightly the corners of the sound wave lines. The female mould is treated and plated in a similar manner to the copper master. Also the method of separation of the working mould and female mould is the same. The female mould can be used to produce additional working moulds. In preparation for

The varnish which is applied to the faces of the blank is made by dissolving phenol resin in alcohol with the addition of the necessary ingredients to complete the reaction and give the desired durability to the record surface. The solution is pumped thru a filter press to remove insoluble matter. It is known as varnish. The varnish is applied to the blank by a brush as the blank rotates slowly. Four applications or coats are given each blank face with a drying period between. After the last coat the varnishing blank is placed in a steam heated oven. This completes the drying and also effects a partial reaction of the varnish ingredients.

The varnished blank is assembled between two mould holders with the face of the moulds against the blank. Labels are assembled between the mould face and blank and a center pin used to hold this assembly together. Twelve moulds are placed in a truck and ejected into a hydraulic press similar to the powder blank press. The moulds and blank are heated before applying pressure to soften them and prevent injury to the face of the mould. After the pressure is applied the heat is left on to complete the pressing of a record the working mould has a center hole drilled to take a bushing. The edge of the mould is turned down to the proper diameter and the back turned off to the proper thickness. The center hole is counterbored and swedged to fit the bushing. The mould is assembled to a holder or steel plate by screwing the center bushing into the plate and clamping a ring to its outer edge which is attached to the holder with screws.

The blank record upon which the sound waves are pressed consists of a moulded core or blank with a layer of phenol resin on each face. The blank is a mixture of wood flour, chalk, rosin, wax tailings and gas black. The dry ingredients are placed in a steam heated mixer to be mixed and heated. The binder (rosin and wax tailings) is heated in a separate kettle and added to the dry mix in liquid form. The wet mix is thoroughly agitated to insure uniformity. When the powder is dumped from the mixer it passes thru rotating tubes which have a cool water spray upon them to reduce the powder temperature to normal. The powder is stored for use in blank moulding. Powder blanks are moulded in iron moulds. The mould is filled with powder by a loading machine - the excess being removed and the powder levelled off on a strike off table. The top plate of the mould is forced in place by a capping machine. Twelve moulds are placed in a truck which ejects them into a hydraulic press. The platens of this press are cored to permit the circulation of steam and water. To mould the blanks pressure and heat are applied, and the moulds are cooled before releasing the pressure. The moulds are ejected into a truck and disassembled on a knockout press which ejects the center pin and depressed the mould ring. When the blank is removed the edge is filed on a lathe to remove the fin.

Continued on page 15

carl kendziore



BEHIND

THE COBWEBS

Progress Report: The Pathe-Perfect Catalog is now entering the arduous stage of being typed up with footnotes, references, sources, etc.! Until the typing job is finished and everything set to go to press we can add any further data anyone may send to us. So we repeat our plea to all to refer to the list in our column in Issue #22 and send in data for any item on that list that you have or can get to! The way to get those missing master numbers for the issues during the "sunken-label" period on American Pathe and Perfect is to get them on foreign labels! The English Pathe company issued many of the sides on its Actuelle and Perfect labels and the French Pathe company also put them out on French Pathe. Perhaps they were issued in other countries as well, but since these are not to be found easily in this country we have to depend on you cats in the countries involved to furnish the data. We are indebted to Bert Whyatt and Arthur Badrock in England for data from English Pathe and Perfect issues and Edgardo Silvestri in Argentina for info from a batch of French Pathes he has. We obtained quite a few missing master numbers from these three helpful collectors and hope these words will reach others abroad who can help also!

Last time we raised the problem of the mysterious 51000 series numbers in the wax of certain Pathe and Perfect issues and asked if Compo in Canada might have had a 51000 series on one of their labels. Alex Robertson, of Montreal, furnished us with data on such a series on Canadian Domino with duplicate issues on the Ace label with an extra "3" prefix to the catalog number. However these were "Double Length" (close grooved) ARC masters of the early 1930s with two tunes per master. The ones on Pathe and Perfect pressings are mid-1927 issues and have only one tune per master. So they don't fit and we're still asking for anything on a 51000 series (any label, any country) of 1927 vintage.

Speaking of Compo, here is the first of our thumbnail resumes: The AJAX label, blue with gold printing, issued by Compo apparently for the U.S. market. Ajax issues are in a 17000 series and the first issue was around the Fall of 1923. The first twenty or so issues have "The Compo Co. Limited, Lachine, Que., Canada" at the bottom and later ones that of "Ajax Record Company, Chicago, Ill." and "Made In Canada." This latter was a branch of Compo set up at 108 W. Lake Street to market the label in

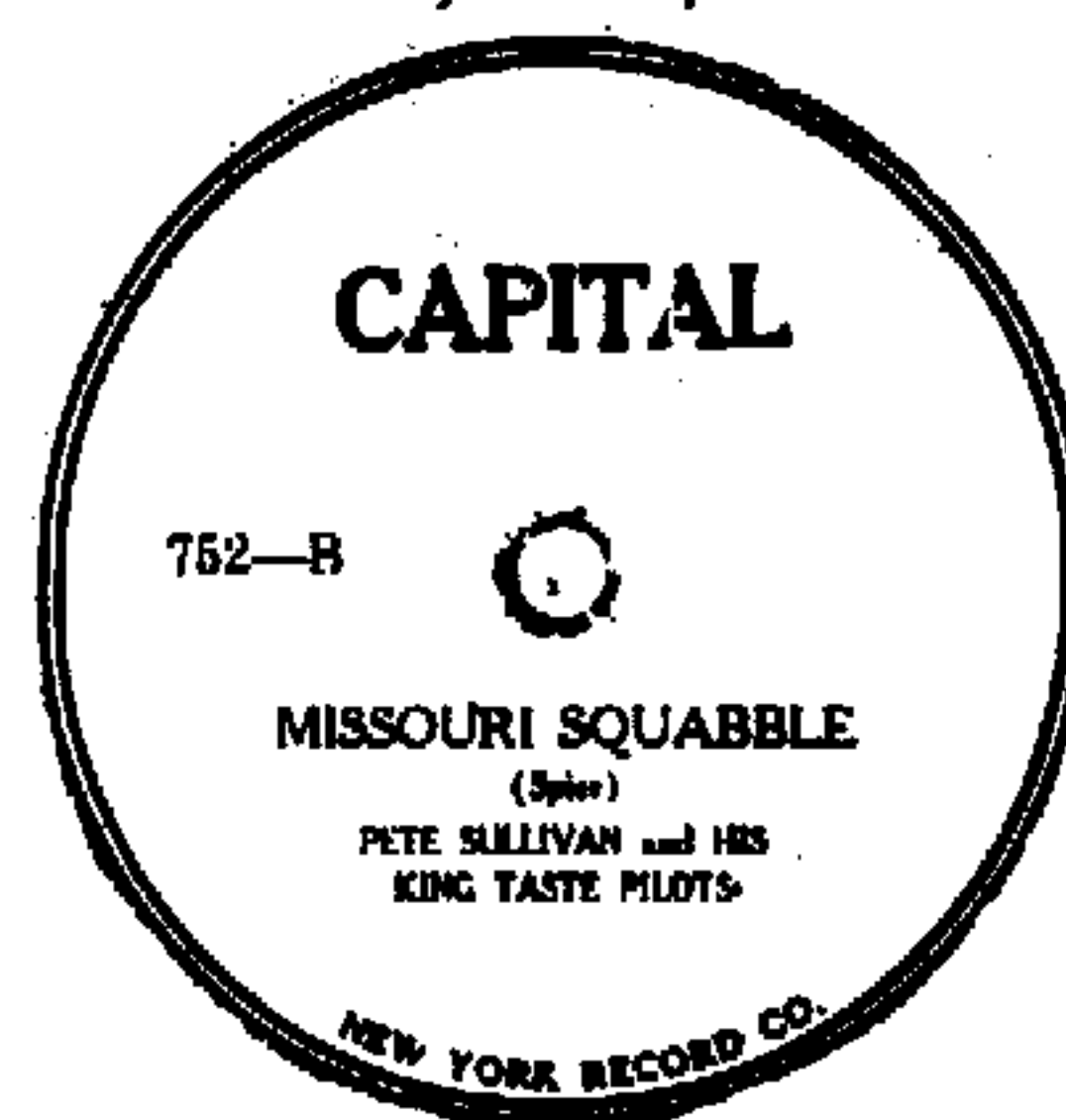
the U.S. The earliest issues have masters in the low 1000s and are apparently regular Compo masters of the time. Then a special series was started for Ajax in the 31000s which was quickly abandoned after some thirty numbers in favor of a 31500 series! This reached at least 31835 in mid or late 1925. Interspersed with the 31500 series masters are other regular Compo series ones thru the 1700s and Plaza 5000s and Pathe masters as well. Many Ajax masters appear on Pathe and Perfect also. It would seem that many Ajax masters were cut in New York for Compo and others in Montreal by American artists. Perhaps even some in Chicago? The label is not common but the great majority of Ajax issues are of musical interest and are worth picking up if you can find them. There is still a lot of research to be done on Ajax as to locals of recordings, identity of groups, tie-in issues with other Compo labels and master numbers for many as yet unseen issues. Data from those with Ajax records is most urgently requested!

Obscure Record of the Month: Perfect 15022 (and Pathe 36841), The Drag (108287; 2834a)/Red Head Blues (108286; 2833B) by "Kentucky Hot Hoppers". The Pathe 108000 masters are assigned; the Cameo masters are the real ones and these titles were issued on Cameo, Lincoln and Romeo as by "Alabama Red Peppers", a pseudonym used on the same labels for sides by Red Nichols' Red Heads from Pathe-Perfect! We suppose that last fact plus the title "Red Head Blues" are the reason for these sides (at least the Ca, Ro, Li issues) being called Nichols' items! However, although in Red's style, these are not by the ol' redhead. It's a good group with Trumpet, Trombone, two (or three) Saxes, Piano, Banjo, Tuba and Drums. Solos by trumpet (Red influenced), trombone (Miff influenced), tenor, and piano (Arthur Schutt style) are featured. This was recorded the latter part of January 1928 in New York City. We wonder if these tunes (plus a third title: The New Twister (2835C) on Ca, Ro, Li) are originals by men in the band. If so, can anyone identify in any way: Germain, Bird, Krise and Lillard?

Last column's Reser Hit of the Week side which we said had a fine trumpet solo by someone we took to be Bob Effros brought a card from Woody Backensto saying that he had played this record for Bill Wirges years ago and Bill had named Earl Oliver (tp), Bill Wirges (p), Joe Tarto (tu), Atilio Perry (acc) and Scrappy Lambert (vcl). To my tin ear it sounds like Bob... But Mr. Wirges ought to know... So! Any other comments?

Label of the Month: There were a number of recording studios in New York in the 1920s which would record for the public in general and also would have records pressed for anyone so desiring. Three similar labels in this category capture our attention this time. Accompanying cut shows Capital label with the credit of New York Record Co. at bottom. The other two labels are credited to New York Phonograph Recording Co., but we feel this is one and the same. The three are red labels with gold print of similar typography including the long dash

between the catalog number and the following "A" or "B". Catalog number, label name, company credit and title & artist credits are all placed in the identical positions. Data for our Capital 752: A. I Don't Believe You (Spier)/B. Missouri Squabble (Spier), both as by Pete Sullivan And His King Taste Pilots! No master numbers appear anywhere, only the catalog number appears in the wax. These sides are electrically recorded probably in 1928 or 1929. Although Missouri Squabble on other issues bears a different composer credit (Holst-Kretzmer), it is the same tune. Who's Spier? Walt Allen has number 129 bearing label name of New York with a pair of titles by Ben Rader and his Missouri Athletic Ass'n Orchestra. We have the third one, a pair of German titles sung by a Brooklyn singing organization. It's number 607 and the label name is Vereinigte Saenger von Brooklyn, N. Y.!! Apparently the label name is the group's too. Or vice versa... It would appear that a numerical series beginning perhaps at 100 or 101 and extending at least to 752 was issued with varying label names (perhaps "New York" unless the customer desired a specific name like "Capital" and "V... Saenger") and that New York Phonograph Recording Co., dropped the word "Phonograph" somewhere between 607 and 752. Now everybody rush in details of all those other issues! Further information about New York (Phonograph) Record(ing) Co. is needed. Can anyone help?



We always request data on records of the twenties on the "small" labels and naturally appreciate whatever data readers send in. Paul Demane of Cortland, New York and Tony Speranza of Dayton, Ohio are especially deserving of our grateful thanks! These fellows send the records to us! Paul presented us with a scarce Melva and Tony sent a New Comfort. These gifts are greatly appreciated since they allow us to compare various other issues of the same titles to determine which are from the same masters and which are not.

To return to that Capital by Pete Sullivan for a minute... The sides are not outstanding. The group is a rather large band with four or five saxes, violins, perhaps a couple of trumpets, a trombone and four rhythm. Sides have a good beat and are almost completely arranged with only a brief bit of piano on "Squabble" to be heard.

Continued on page 24

THE AMERICAN MINSTREL THEATRE ON PHONOGRAPH RECORDS

1894 - 1929

PART 3

A. R. Danberg

Arthur Collins (baritone) had been given lessons with good vocal teachers as a boy. Born in Philadelphia in 1864, his father was a Quaker sea captain, interested in giving his boy a good education. Collins sang in a road company - the Old Kind Opera Company - and had some success in light opera on the Broadway stage and as an end man in minstrel shows.

He began singing and announcing on Edison cylinders in 1898. In 1901-1902, he also made Victor, Columbia and Zonophone records, and then continued to work for all the companies.

Collins was almost immediately one of Edison's most prominent popular singers. He had a personable, beautifully trained baritone voice, and although he made over a thousand records he never lowered his vocal standards of complete competence and impeccable craftsmanship. His facility with dialect made him the greatest of recorded Negro impersonators. From the beginning of his career Collins was especially identified with "coon songs." He never liked the term "coon singer," preferring "The King of Ragtime Songs," a billing given him by several Western newspapers. He particularly liked to sing the old plantation tunes and the Foster songs.

His partnership with Byron Harlan in 1902 began one of the most popular teams of comedians in the history of the phonograph. Their earliest records were largely "rube stuff"; then they started their Negro impersonation duets. With his fine tenor voice, Harlan was unsurpassable in his impersonations of amorous colored women, and Collins was equally excellent in the male role.

Harlan was about 37 years old at this time. In his twenty's he began appearing in melodrama and sentimental plays. Later, in New York he was seen by Walter Miller, Edison's recording manager, who had the reputation of discovering more afterwards-famous recording artists than any other director. Harlan was given a voice test, and before his partnership with Collins, became popular as a singer of sentimental ballads. No other duet team stayed so long together with so much success, recording until 1926.

Collins and Harlan also free-lanced (often with Henry Burr) indefatigably and impartially. Billy Murray once said, "Start a recording company down in Tennessee today, and Collins and Harlan and Burr would smell it somehow and be down there tomorrow. And by the time they got through making records, there wouldn't be any

money left to pay any other talent that might come along later."

The crowning point in Collins' career came in 1905, when he recorded "The Preacher and the Bear," a comic song by Joe Anzonia. Millions of copies of this record were sold; he made the disc for Victor, Columbia and Edison, and whenever new phonograph companies sprang up, he was called upon to record it for them too. Fifteen years after the initial records were made, the major companies had him re-record them.

Collins continued recording and appearing in concerts until about 1917, when he began working exclusively for Edison. He and Harlan did "test tone" records and made stage appearances where it was demonstrated that Edison acoustic records had absolute fidelity. The singers stood beside an "Official Laboratory Model" and blended their voices with the machine's tone. Only by watching the artists' lips could the audience tell when they stopped singing. At one point the audience was told the lights would be turned off and they were to try to guess when the change occurred in the dark. The audience invariably accepted the phonograph as the singer's voice.

In 1921, at one of these concert demonstration appearances in Ohio, Collins fell into an open trap door off the dark stage and suffered a severe concussion. He recovered sufficiently by 1923 to make a few records for Edison, but in 1926 he retired with his wife to Florida, where he died seven years later. Harlan died soon after, in 1936.

Len Spencer was another very early figure who was active in minstrel recordings. Born in 1867, in Washington, D.C., he participated in some of the earliest recording experiments in that city in 1890, for the American Gramophone Company (Columbia).

He also recorded for Edison and Victor, and in 1905 he began his famous partnership with Ada Jones.

Spencer performed on many different kinds of records. Especially interesting are his dramatic scenes. He recorded parts of *UNCLE TOM'S CABIN*, the popular play (1908 Edison #8656), and also, for Victor in 1905, there were:

* Matrix Not Available

• Victor M 4233

THE TRANSFORMATION SCENE FROM

DR. JEKYLL AND MR. HYDE.

Mr. Spencer has given us a most dramatic portrayal of this scene, which is the strongest climax in the famous play.

* Victor M 4242

THE HAND OF FATE

Burlesque Melodrama

A side-splitting "take-off" on the lurid melodrama now in vogue, with descriptive effects: horses' hoofs, railroad train, storm and wind.

Cast of characters:

Carroll Cavanagh, villain - L. G. Spencer
Gladys, the Heroine - Miss Ada Jones
Jack Manly, the Hero - Frank Kernell

In October 1906, TALKING MACHINE NEWS comments on some of Spencer's activities:

Mr. Spencer first introduced the graphophone into minstrel work and has successfully managed several notable amusement enterprises, among them the LEN SPENCER MINSTRELS and the Elite Vaudeilles, who toured the principal eastern towns.

The Len Spencer Minstrels may have been the "Columbia Minstrels," a novelty originated by Spencer, consisting of life-like models of popular recording comedians sitting on the stage in a typical blackface semicircle. Behind each dummy, but concealed by a screen, was a phonograph. The music appeared to come from the "dummies," but was in fact recorded.

Unfortunately Spencer's untimely death in 1914 cut short his fascinating enterprises.

A pattern emerges from these brief biographies and the known facts in the careers of many other minstrel performers and countless "coon singers" of this period of recording history. The minstrel performers on early records were white men who grew up at a time when the minstrel show had already begun to deteriorate; they also had, for the most part, little contact with the Southern Negro. There is certainly no revival of genuine attempts to portray the Negro character with honesty and subtlety; the accepted caricaturing is, if anything, broadened on the records.

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In the Red Nichols Souvenir Issue (#12) we mentioned that Red's band was in the pit for the Broadway Show "Rain or Shine". Depending on one's point of view this statement may have the wrong implication. So here are some details.

The pit band was under the name of DON VOORHEES. During this time Nichols and Voorhees were in business together on a 50-50 deal. They hired all the musicians for the show including Joe Venuti as concertmeister. In the absence of Voorhees, Venuti fronted the band. Red himself did not play in the pit band.

During this period, CBS leased 10 hours per week to radio station WOR, 1440 Broadway, for their network program. Red was a playing contractor for one year starting September 1927. This band was also known as Don Voorhees' Orchestra.

The show "Rain or Shine" tried out in Detroit, opening at the Schubert Theatre January 10, 1928 and closed late the same month. It opened on Broadway at the George M. Cohen Theatre on February 9, 1928 and closed on Saturday, December 15, 1928. The show, with a different orchestra, opened in Boston at the Schubert Theatre about December 24, 1928 and closed Sat., Jan. 19, 1929.

Joe Tarto, quite an autograph seeker in the early days, recently showed me his autograph book. In this we find the signatures of the "Rain or Shine" band, signed in 1928, probably about the middle of the year. Here are all the members, just as they signed their names (we added their instruments for completeness):

Don Voorhees (leader); Freddie Farrar, Mannie Klein (tp); Charlie Butterfield (tb); Dudley Fosdick (mellophone); Joe Venuti; Joe Raymond, Henri Whiteman, Bob Gates (vi); Theo. Fishberg (viola); Albert Zifskin (cello); Arnold Brillhart, Fud Livingston, Max Farle, Don Murray (reeds); Salvatore Massaro (Eddie Lang - g); Joe Tarto (st. b.); Frank Signorelli (p); Chauncey Morehouse (dm).

This personnel did not remain constant for the entire run of the show. First of all, Joe Raymond was definitely a member of Voorhees' WOR band and was not a regular member of the "Rain or Shine" band ----- therefore, we assume he was substituting the night Tarto's book was signed. Also, during the run of the show, some changes took place in the reed section.

Although neither Brillhart nor Tarto recall the Dorsey brothers in the "Rain or Shine" band, Red Nichols is absolutely certain that both Tommy and Jimmy played in the band for a short while. As a matter of fact, Red claims that JD took Fud's chair. In support of Red's statement, John Olley called my attention to the July 1958 issue of Jazz Journal which states: "In the spring of 1928, Dudley (Fosdick) returned to New York and

Continued on page 24

HENDERSONIA Walter C. Allen

Dick Holbrook recently pointed out the "Armstrong gap" of almost a year between Louis' last recording with King Oliver and his first with Fletcher Henderson, a period in which an appreciable maturing of style took place. There was also a "Henderson gap" of OVER a year. On May 16, 1929, Fletcher Henderson recorded 2 titles, released on Co. 1913-D. The next known Henderson session took place on Oct. 3, 1930, with a radically different personnel.

There is one record from this period, however, which has been suggested as a Henderson item:

E 30039 DOG BOTTOM (Webb)

Brunswick 4450

E 30091 JUNGLE MAMMA (Webb)

Brunswick 4450

Both sides are credited to The Jungle Band; matrix numbers do not appear on this issue, but were obtained from H. F. Chmura of Columbia Records, Inc., and are also given in NEW HOT DISCOGRAPHY. Recording dates are June 14 and 27, respectively.

Those who have suggested Henderson on DOG BOTTOM include Les Zacheis (in JAZZ FINDER, April, 1948), who claimed this was the "1927" (sic) Henderson band on aural evidence, and Ken Hulsizer, in a letter to me, on similar grounds. Both agree that the reverse is by a different band; both claim, among others, positive identification of Kaiser Marshall on drums; and I personally agree with them on at least this one identification of Marshall. There are two cymbal breaks in Marshall's characteristic style, as heard on Henderson's WHITEMAN STOMP, I'VE FOUND A NEW BABY, CORNFED, and I'M FEELING DEVILISH.

Staffer Harrison Smith was present at a recent session at which I played this very record. He recalled being at the recording date, stating that it was the Chick Webb band with Chick on drums, and men like Ed Swayzee, Jimmy Harrison, Louis Jordan, John Trueheart, and John Kirby in the band; note the composer credits. Chick was then under another contract, so these sides were released under Brunswick's "house" name, The Jungle Band. Despite claims to the contrary, Omer Simeon told me (Oct. 23, 1951) that he had never played or recorded with Chick, and in mid 1929 was in Chicago with Erskine Tate.

So there seems no reason to dispute Mr. Smith's statement about JUNGLE MAMMA, at least, being by the Chick Webb band. There are five alternatives about DOG BOTTOM which was recorded at a different session:

- 1) Webb's band, with Chick on drums playing in a style like Marshall;
- 2) Webb's band, with Marshall subbing for Chick (who was occasionally unable to play);

Continued on page 15

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

BEYOND THE IMPRESSION - MORE BIXIANA

In conversation with Frankie Quartell at his Trumpet Inn on Chicago's Southwest side, I was told by him that there was no truth in the story (page 131, A HISTORY OF JAZZ, Ulanov, Viking Press, N. Y., 1952) that he played with Bix at the Riviera Theater.

Quartell related that the first time he met Bix was in 1921 while the newly formed Oriole Orchestra was at the Edgewater Beach Hotel, Chicago. Bix, then 17 or 18, came in with some of the musically excited college kids who haunted the bandstand and backroom. Bix then told Frankie, their cornetist, that he played a little piano and demonstrated with some honky tonk playing on the backroom instrument. He said that he would like to play cornet, but that he felt inadequate in reading facility and technique. He asked Quartell if he did teaching and Frankie replied no. But he showed Bix some of his tricks for manipulating mutes and cups which were making Quartell the highest paid hornman in the region.

When in 1923 Quartell was again at the Edgewater Beach Hotel, this time with Bennie Krueger's Orchestra, Bix came in several times bringing his mother, visiting from Davenport. She seemed knowledgeable about music and pleased with her son's enthusiasm for it. She too asked Frankie if he would undertake to teach Bix who was now working college jobs and the lakeboats with Voynow, Moore and Gillett. Quartell still had no eyes for teaching. Up to this point he had never heard Bix on cornet; and obviously he could not anticipate the heights to which Bix' talent and diligence would carry him.

When after about 6 weeks the Krueger band finished at the Edgewater, Quartell chose to remain in Chicago. Voynow phoned to ask if he would play a fraternity gig at Northwestern University. Quartell asked his usual guest fee of \$50 and after some haggling with the frat budget committee, Voynow reported that the deal was on. This was the only time Quartell played with Bix. The band (Voynow, Bix, Moore and probably Gillette and probably one or two others) had learned some of Quartell's specialties and backed him on these. And Frankie played with the band on their dixie repertoire, often alternating solo choruses with Bix.

POLLACK'S MEMPHIS/KATIE SESSION

While discussing his numerous records with the Oriole Terrace Orchestra and with Isham Jones, Quartell recalled that he had recorded with Ben Pollack (Memphis/Katie, Vi 21184) and an unissued California Medley (confirming INDEX). This was made while Pollack was at the Blackhawk Restaurant, Chicago. He recalled the personnel as Frank Quartell, Francis Baker, trumpets; Glenn Miller, trombone; Benny Goodman,

Continued on page 15



If you ever happen to visit Nick's in Greenwich Village, take a good look at the bass player, who although resembles the TV cowboy, Palladin with his hairline mustache, his name is Pete Rogers. Pete started playing bass in 1937 while attending Arts High School in Newark, N.J. He chose bass because there was no bassist in the high school band. Teaching himself how to play the instrument, Pete began his career in the music world, and after graduating from school, joined the Mike Riley - Ed Farley orch. in 1938. He gigged around his home town for the following year, and in 1940 joined Van Alexander's band, and from there went into Nick's with Bobby Hackett's group. In 1941 he was with Larry Clinton, and made his first records with the band for Bluebird, with Peggy Mann, the gal vocalist. In May of 42, Pete answered the call to arms, and went into the army and while in the service, an idea came to his mind about inventing a collapsible bass, and after a few sketches, finally perfected his idea, which almost became a big success, and certainly would have been a big boom to all bass players. The Kay bass people were informed of the idea and were very much interested in it, but due to the tremendous expense of making the dies, the idea was abandoned. After his discharge in 1945 from the service, he gigged around his home town of Newark, and in 1947 joined Gene Krupa's band for a seven month stay. He made many recordings for Columbia with the band, his favorite of which is "Calling Doctor Gillespie" because of a part in the record where the band dies down and Pete's bass can be heard clearly. After gigging around his home town (1950) for the next two years, he joined Phil Napoleon and went on tour. The band included Tony Spargo, Miff Sines, Charley Queener, and Sal Pace. Returning home once again where he did some more dates around the Jersey Area, he once again joined Phil Napoleon in 1954 at Nick's. The band included Gail Curtis, Harry Divito, Johnny Varro, and Lew Koppleman on drums.

Since then he has more or less been the houseman at Nick's with the various dixieland groups who have been playing there. Besides being a talented bass man, Pete has another talent which is songwriting, which he has been doing since his entrance into music biz. From working with pianist Johnny Varro, the two have combined as a songwriting team, & currently have two songs up at Leeds Music, namely, "Don't Fool around with Nancy Brown" & "Too Soon, Too Soon." However, in my opinion they have a tune called "Give me that Old Time wah-wah on a Slide Trombone" and if this tune clicks as I'm sure it will, it will be as big a hit as "The Music Goes Round & Round" was.

BLUES IN REVIEW

* * * * *

by Barry Hansen

JOHN LEE HOOKER - Vee Jay LP 1007
"I'm John Lee Hooker"

Time is Marching (Vocal with harmonica, el. guitars, bass & drums); Little Wheel; I Love You Honey (Vocal with el. guitars, piano, bass & drums); Dimples; I'm So Excited; Maudie; Every Night; Baby Lee (Vocal with el. guitars, bass & drums); Hobo Blues; Boogie Chillun; I'm In The Mood; Crawl'n' King Snake (Vocal with el. guitar)

Vee-Jay has made an impressive addition to the library of blues as sung and played today with this LP, which contains nine dubbings from Vee-Jay singles plus three newly recorded tracks. The selection has been, on the whole, well made. Hooker is in fine voice on every track, and even, when he and his combo get their signals crossed, the music has a mighty swing. There are many special delights; I might mention the famous Hooker walking beat on SO EXCITED and LITTLE WHEEL; the insinuating background figure on BABY LEE; the guttiness of HOBO BLUES; and the lower-than-lowdown CRAWLIN' KING SNAKE. The natural impulse is to compare this disc with Hooker's epochal performance on Audio Lab 1520. The Vee-Jays, recorded nearly a decade later, are more organized performances with just a slight hint of sophistication; they lack some of the primitive fire of the earlier recordings but are still overflowing with emotion and energy. The processing (which looks like a Columbia job) is very fine; it is certainly the best that has ever been given a Hooker recording, and the sound is actually much better than that on the original 45-78 releases of these tracks.

Personnels are supplied by Marcel Chauvard of Paris France (via Anthony Rotante)

Chicago 10/19/55

55-339 Time Is Marching - J.L.H.(v & gu), Jimmy Reed(har), Eddie Taylor(gu), George Washington(b), Thomas Whitehead(dms).

Chicago 3/27/56 - as above, omit Reed(har).

56-444 Baby Lee

56-445 Dimples

56-446 Every Night

Chicago 3/1/57 - J.L.H.(gu & v), Eddie Taylor(gu), Quinn Wilson(b), Thomas Whitehead(dms)

57-634 I'm So Excited

Chicago 7/23/57 - J.L.H.(gu & v), Frankie Bradford(p), Eddie Taylor(gu), Everett McCrary(b), Ray Johnson(dms)

57-717 Little Wheel

Chicago 6/10/58 - J.L.H.(gu & v), Joseph Hunter(p), Everett McCrary(b), Ray Johnson(dms).

58-927 I Love You Honey

Chicago 1/22/59 - J.L.H.(gu & v), Eddie Taylor(b-gu), Earl Phillips(dms).

FOLK column

INTRODUCTION:

Due to many requests and the surprising success of our folk issue (no.23), we herewith introduce a folk column. We invite contributions.

We intend to finish the Decca listing, part of which appeared in the folk issue. Future columns will have discographical exploration of folk artists on Champion, Columbia, Gennett, Superior, Victor, etc. We shall continue with our Edison research and hope to systematically list the recordings of every known folk artist on this label.

An appreciation survey and discography of HENRY FORD'S OLD FASHIONED DANCE ORCH. will be one of our future folk features. We hope this meets with your satisfaction. Comments are welcome.

DECCA 5000 SERIES (CONTINUED)

- | | | |
|------|---|---------------------------------|
| 5720 | Footprints in the Snow | Carlisle's Buckle Busters |
| | My Little Sadie | Cliff Carlisle's Buckle Busters |
| 5721 | Little Darling, I'll Be Yours | McMichen's Wildcats |
| | Rose of Shenandoah Valley-FT | McMichen |
| 5722 | You're Nothing More to Me | The Carter Family |
| | Reckless Motorman-Singing | The Carter Family |
| 5723 | You Can't Fool a Fool All the Time-Voc | Shelton Bros. |
| | My Own Sweet Darling Wife | Shelton Bros. |
| 5724 | I Dreamed I Searched Heaven for You-Voc. | |
| | Roll on Old Troubles Roll On | Carlisle's Boys |
| 5725 | Truck Driver's Blues | Cliff Bruner's Boys |
| | I'm Tired of You-FT | Cliff Bruner's Boys |
| 5726 | Last Letter-Singing | Jimmie Davis |
| | Born to Be Blue-Singing | Jimmie Davis |
| 5727 | I Could Tell by the Look on His Face-FT | |
| | Misery on My Mind-FT | McMichen's Ga. Wildcats |
| 5728 | San Antonio Rose | Cliff Bruner's Boys |
| | Kelly Swing | Cliff Bruner's Boys |
| 5729 | Ain't It Hard-Voc. | Milo Twins |
| | Quit Treasin' Me Mean | Milo Twins |
| 5730 | Those Things I Can't Forget | Texas Wanderers |
| | When It's Your Time of Day | Texas Wanderers |
| 5731 | Hold It a Little Longer-Singing | Buddy Jones |
| | Rockin' Rollin' Mama-Singing | Buddy Jones |
| 5732 | Makes no Difference What Life May Bring-Vocal | |
| | Black Jack David | Carlisle's Buckle Busters |
| 5733 | Basin Street Blues-FT VC | Dunn's Vagabonds |
| | You'll Pay Some Day-FT VC | Dunn's Vagabonds |
| 5734 | To Tell the Truth-Voc. | Dickie McBride |
| | I'm Dreaming Tonight of the Old Folks | McBride |
| 5735 | I've Found a Hiding Place | Rangers Quartet |
| | You Got to Be Holy-Sacred | Rangers Quartet |
| 5736 | Holy Be Thy Great Name | Rangers Quartet |
| | He Born It All-Sacred | Rangers Quartet |
| 5737 | Leavin' on the Old Top Rail | Jimmie Davis |
| | Last Trip of the Old Ship | Jimmie Davis |
| 5738 | Won't You Come Back to Me-FT | Rice Bros. |
| | Alabama Jubilee-FT | Rice Bros. Gang |
| 5739 | My Grandfather's Clock | Shelton Bros. |
| | Dig Me a Grave in Missouri | Shelton Bros. |
| 5740 | Rubber Dolly-Singing Band | Texas Wanderers |
| | Black Sea Blues-FT | Texas Wanderers |
| 5741 | I Didn't Know-FT | Floyd Tillman |
| | Don't Be Blue-FT Singing | Floyd Tillman |
| 5742 | Sally Let Your Bangs Hang Down | Carlisle Boys |
| | Little Pal | Bill Carlisle's Kentucky Boys |
| 5743 | Star Dust-Inst. FT | Cliff Bruner's Boys |
| | Singin' the Low Down Blues Down Low | Bruce |
| 5744 | Alice From Dallas-Singing | Buddy Jones |
| | Boogie-Boo-Baby-Singing | Buddy Jones |
| 5745 | Answer to the Last Letter | Rex Griffin |
| | Just Partners-Singing | Rex Griffin |
| 5746 | Was That All I Meant to You | Dunn's Vagabonds |
| | Sweet Bunch of Daisies | Bob Dunn's Vagabonds |
| 5747 | My Precious Baby Girl | Selph's Blue Ridge Playboys |
| | You're My Darling-FT | Selph's Blue Ridge Playboys |
| 5748 | Weary Lonesome Blues-Voc. | Milo Twins |
| | Singing My Troubles Away-Voc. | Milo Twins |
| 5749 | Just a Little Talk With Jesus | Rangers Quartet |
| | I've Been Listening in on Heaven | Rangers Qt. |
| 5750 | Two More Years-Voc. | Jimmie Davis |
| | Never Break a Promise-Voc. | Jimmie Davis |
| 5751 | They Cut Down the Old Pine Tree | Rice Bros. |
| | Down Yonder-Inst. | Rice Brothers' Gang |
| 5752 | Shine Your Light for Others | Buckle Busters |
| | Prepare Me Oh Lord | Carlisle's Buckle Busters |
| 5753 | The Other Way-FT | Cliff Bruner's Boys |
| | Little White Lies-FT | Cliff Bruner's Boys |
| 5754 | You'll Be Sorry Bye and Bye | Dickie McBride |
| | If You Cared-Voc. | Dickie McBride |
| 5755 | Lay Your Hand in Mine | Shelton Bros. |
| | Parking Meter Blues-Voc. | Shelton Bros. |
| 5756 | I Hope I Never Fall in Love Again | Tex. Wanderers |
| | Smile and Drive Your Blues Away | Tex. Wanderers |
| 5757 | I Wish I'd Never Met You-Voc. | Buddy Jones |
| | Action Speaks Louder Than Words | Buddy Jones |

(TO BE CONTINUED)

4601 thru 4800 The "King" of R & B Labels

compiled by
Anthony Rotante

- 4601 TODD RHODES - LOST CHILD (9193)/THUNDERBOLT BOOGIE (9196)
4602 ROY BROWN - HURRY HURRY BABY (9229)/TRAVELIN MAN (9228)
4603 EARL BOSTIC - SHEIK OF ARABY (9223)/STEAMHISTLE JUMP (9225)
4604 CECIL YOUNG - YES SIR THAT'S MY BABY (9141)/THAT OLD BLACK MAG'IC (9138)
4605 BILL DOGGETT - EARLY BIRD (9207)/MOON DUST (9206)
4606 JIMMY RUSHING - SOMEBODY'S SPOILING THESE WOMEN (9290)/SHE'S MINE SHE'S YOURS (9288)
4607
4608 ANNISTEEN ALLEN - YES I KNOW (8356)/BABY I'M DOING IT (8357)
4609 ROY BROWN - GRANDPA STOLE MY BABY (9241)/MONEY CAN'T BUY LOVE (9227)
4610 "STICKS" MOORE - LITTLE THINGS WE USED TO DO (8346-1)/HEAD HAPPY WITH WIFE (8349-1)
4611 RALPH WILLIS - WHY'D YOU DO IT (8359)/DO RIGHT (8351)
4612 THE SWALLONS - OUR LOVE IS DYING (9183)/LAUGH THOUGH YOU WANT TO CRY (9191)
4613 SONNY THOMPSON - INSULATED SUGAR (9282-1)/CLEAN SWEEP (9188-1)
4614 SPIRIT OF MEMPHIS - THERE'S NO SCORCH /WORKIN TILL THE DAY IS DONE
4615 BABS GONZALES - STILL WAITIN (9242-01)/SHOCKIN A JIVIN (9243-01)
4616 LIPS PAGE - JUNGLE KING (8364)/WHAT SHALL I DO (8362)
4617 BILL DOGGETT - REAL GONE MAMBO (8374-1)/NO MORE IN LIFE (8372-1)
4618 HENRY GLOVER - BOPT (8345)/I LET YOU SLIP THROUGH MY FINGER TIPS (8344)
4619 CHARLIE BRANTLEY - MOVIN ON NOW (9248)/POO HORN (9250)
4620 WYNONIE HARRIS - WASN'T THAT GOOD (9259)/MAMA YOUR DAUGHTER DONE LIED ON ME (9260)
4621 TINY BRADSHAW - BLUES GAVE POURING DOWN (9010)/HEAVY JUICE (9238)
4622 ANNISTEEN ALLEN - TRYING TO LIVE WITHOUT YOU (8354-1)/MY BABY KEEPS ROLLIN (8355-1)
4623 EARL BOSTIC - CHEROKEE (9226)/THE SONG IS ENDED (9224)
4624 ROBERT HENRY - MISS ANNA (8326)/SOMETHING'S WRONG WITH MY LOVIN MACHINE (9253)
4625 DUKE HAMPTON - THE PUSH (9262)/PLEASE BE GOOD TO ME (9265)
4626 THE CHECKERS - GHOST OF MY BABY (8398-02)/I WANNA KNOW (8397)
4627 ROY BROWN - GAMBLIN MAN (9234)/MR. HOUND DOGS IN TOWN (9261) (8347-1)
4628 STICKS MOORE - WHISKEY WOMEN & LOADED DICE (8348-1)/BLUES IN HEART & TEARS IN EYES
4629 REV. JOHN T. HIGHBAUGH - WHEN MOTHER PRAYED (9270-1)/WE'LL HAVE A BIG TIME THERE (9271)
4630 LULA REED - I'M LOSING YOU (9275)/MY POOR HEART (9274)
4631 RALPH WILLIS - GONNA ROP ON DOWN THE LINE (8350-1)/DOOR BELL BLUES (8352-1)
4632 THE SWALLONS - BICYCLE VILLAGE (8387)/NOBODY'S LOVIN ME (9189)
4633 CHAMPION JACK DUPREE - THE BLUES GOT ME ROCKIN (8392)/TONGUE TIED BLUES (8393)
4634 MOOSE JACKSON - MEET ME WITH YOUR BLACK DRESS ON (8412)/TRY TO FORGET HIM (8413)
4635 WYNONIE HARRIS - SONG OF THE BAYOU (9257)/THE DEACON DOESN'T LIKE IT (9258)
4636 PINEY BROWN - WHISPERING BLUES (8395)/WALK A BLOCK & FALL (8396)
4637 ROY BROWN - OLD AGE BOOGIE PART 1 & 2 (9231-9232)
4638 CECIL YOUNG - FISH NET (8405)/STRETCH OUT (8403-1)
4639 SONNY THOMPSON - LOW FLAME (9186)/WAITING TO BE LOVED BY YOU (9149)
4640 CHARLIE BRANTLEY - LOOK AT ME (9249)/THINK ABOUT ME BABY (9247) (8415)
4641 SUGAR RAY ROBINSON - KNOCK HIM OVER WHISKEY (8420)/I SHOULD HAVE BEEN ON MY WAY
4642 ANNISTEEN ALLEN - WANTED (8423)/MY BRAND OF LOVING (8426)
4643 PROF. HAROLD BOGGS - INSIDE THE BEAUTIFUL GATE (9291)/AFTER RUNNING THIS RACE (9290)
4644 EARL BOSTIC - MELANCHOLY SERENADE (9293)/WHAT NO PEARLS (9296)
4645 EARL HINES - HOT SOOP /SLEEP WALKING
4646 ROBERT HENRY - OLD BATTLE XX /EARLY IN THE MORNING
4647 TINY BRADSHAW - OFF & ON (9237)/FREE FOR ALL (9239)
4648 TODD RHODES - YOUR MOUTH GOT A HOLE IN IT (9301)/FEATHERS (9304)
4649 LULA REED - DON'T MAKE ME LOVE YOU (9273)/GOIN BACK TO MEXICO (9276)
4650 BILL DOGGETT - PERCY SPEAKS (8371-1)/READY MIX (8373-1)
4651 JACK DUPREE - AIN'T NO MEAT ON DE BONE (8391)/PLEASE TELL ME BABY (8394)
4652 REV. JOHN T. HIGHBAUGH - THE ONLY ONE /DO WHAT THE LORD SAYS DO
4653 EARL BOSTIC - THE VERY THOUGHT OF YOU (9294)/MEMORIES (9295)
4654 ROY BROWN - CRAZY CRAZY WOMEN (9300-1)/LAUGHING BUT CRYING (9298-1)
4655 BILL MOOSE JACKSON - HODGE PUDGE /IF YOU'LL LET ME
4656 THE SWALLONS - TRUST ME (9192-1)/PLEADING BLUES (8385-1)
4657 SONNY THOMPSON - MY HEART NEEDS SOMEONE (9201-1)/LET'S MOVE (9316-1) (9310-1)
4658 LITTLE TOMMY BROWN - FORE DAY TRAIN (9312-1)/HOW MUCH DO YOU THINK I CAN STAND (9292-1)
4659 EDIE KIRKLAND - TIME FOR MY LOVIN TO BE DONE (9308)/NO SHES (9306)
4660 PROF. HAROLD BOGGS - I WANT TO LIVE RIGHT (9289-1)/PRAYING FOR GOD'S AMAZING GRACE
4661 THE ORCHIDS - OH WHY (9322)/ALL NIGHT BABY (9323)
4662 WYNONIE HARRIS - TREMBLIN (9028-2)/ROT-GUT (9211)
4663 THE ORCHIDS - BEGINNING TO MISS YOU (9321)/I'VE BEEN A POOL FROM THE START (9324-2)
4664 TINY BRADSHAW - SOUTH OF THE ORIENT (9318-1)/LATER (9319-1)
4665 THE MAGIC TONES - WHEN I KNEEL DOWN TO PRAY /GOOD GOOD MOOGA
4666 TODD RHODES - LET DOWN BLUES (9302)/BET PATCH (9303)
4667 EARL HINES - WHEN I DREAM OF YOU (8428-1)/IN THE ATTIC (8429-1)
4668 WYNONIE HARRIS - PLEASE LOUISE (8442)/NEARER MY LOVE TO THEE (8443)
4669 ROY BROWN - CALDONIA'S WEDDING DAY (9297-1)/A POOL IN LOVE (9299-1)
4670 INK SPOTS - HERE IN MY LONELY ROOM (9335-1)/A POOL IN LOVE (9299-1)
4671 ERSKINE HAWKINS - MY BABY PLEASE /DOWN IN THE ALLEY
4672 STICKS MOORE - DEALING FROM THE BOTTOM (8439-1)/JUNGLE JUICE (8441-1)
4673 THE CHECKERS - YOU NEVER HAD IT SO GOOD (8447-2)/I PROMISE YOU (8449-2)
4674 EARL BOSTIC - DEEP PURPLE (9326-1)/SMOKE RINGS (9325-1)
4675 THE CHECKERS - WITHOUT A SONG (8251-2)/WHITE CLIFFS OF DOVER (8448-2)
4676 THE SWALLONS - IT FEELS SO GOOD (8388)/I'LL BE WAITING (8386)
4677 WINGS OVER JORDAN - I CRIED & I CRIED (9284-1)/I'VE BEEN 'HONEYED (9279-1)
4678 SONNY THOMPSON - I HOPE YOU LOVE ME TOO (9204-1)/PASTRY (9150-1)
4679 LITTLE TOMMY BROWN - GOODBYE, I'M GONE (9309-1)/SINCE YOU LEFT ME DEAR (9311-1)
4680 EDIE KIRKLAND - I MISTREATED A WOMAN (9307-1)/PLEASE DON'T THINK I'M NOSEY (9305-1)
4681 MAGIC TONES - COOL COOL BABY (8432-1)/HOW CAN YOU TREAT ME THIS WAY (8434-1)
4682 EARL HINES - SPACE SHIP (8430-1)/A PRETTY GIRL IS LIKE A MELON (8427-1)
4683 EARL BOSTIC - OFF SHORE (9341-2)/DON'T YOU DO IT (5976-1)
4684 ROY BROWN - LETTER FROM HOME (9293-1)/MIDNIGHT LOVER MAN (9230-1)
4685 WYNONIE HARRIS - QUIET WHISKEY (8444)/DOWN BAY DOWN (8445)
4686 ERSKINE HAWKINS - FUNCTION AT THE JUNCTION (9330-1)/DOUBLE SHOT (9331-1)
4687 TINY BRADSHAW - POWDER PUFF (9317-1)/PING PONG (9320-1)
4688 LULA REED - WATCH DOG (9352-1)/YOUR KET DON'T FIT NO MORE (9353-1)
4689 ROY BROWN - EVERYTHING'S ALL RIGHT (9356-1)/LONESOME LOVER (91553-1)
4690 BILL DOGGETT - AND THE ANGELS SING (9368-1)/MOONRISE EVENTIDE (9367-1)
4691 ANNISTEEN ALLEN - DOWN BY THE RIVER (8425-1)/I DON'T WANT NO SUBSTITUTE (8424-1)
4692 CECIL YOUNG - OH BIGA-BOO /OUR WALTZ (8455-1)
4693 PATTERSON SINGERS - ALL DAY & ALL NIGHT (8454-1)/I'M GONNA REACH MY HEAVENLY HOME
4694 WINGS OVER JORDAN - TRYING TO GET READY /WHEN I HAVE DONE THE BEST I CAN
4695 CHAMPION JACK DUPREE - HARD FREEKING (9346-1)/WALKING UPSIDE YOUR HEAD (9344-1)
4696
4697
4698
4699
4700
4701 HENRY GLOVER - UNDERNEATH THE LAMP POST (8450-1)/LOVERS ONLY (8451-1)
4702 BILL DOGGETT - THE SONG IS ENDED (9366-1)/IT'S A DREAM (8455-1)
4703 LULA REED - TROUBLES ON YOUR MIND (9375-1)/WIMP ON A LOG (9378-1)
4704 ROY BROWN - BOOTLEGGING BABY (9357-1)/TROUBLE AT MIDNIGHT (9358-1)
4705 PATTERSON SINGERS - HE ANSWERED MY PRAYER (8457-1)/HOW LONGER LORD SHALL IT BE (8456-1)
4706 JACK DUPREE - RUN A LITTLE BOOGIE (9345-1)/CAMILLE (9347-1)
4707 ANNA MAE WINSTON - HANK'S FRANKS (9251-1)/THAT KNOCKS ME OUT (5733-1)
4708 EARL BOSTIC - JUNGLE DRUMS (9327)/DANCE WAVE (9437)
4709 THE STRANGERS - BLUE FLOWERS (8460)/RED AND STEAL (8461)
4710 THE CHECKERS - HOUSE WITH NO WINDOWS (8470-1)/DON'T STOP DAN (8471-1)
4711 BILL DOGGETT - THERE'S NO YOU (9370-1)/EAST (9371-1)
4712 SONNY THOMPSON - DOWN IN THE DUMPS (8177-2)/I AIN'T NO WATCH DOG (9376-1)
4713 TINY BRADSHAW - DON'T WORRY 'BOOT ME (9394)/OVERFLOW (9395)
4714 LULA REED - IF THE SUN ISN'T SHINING IN YOUR WINDOW (9380-1)/JUST WHISPER (9382-1)
4715 ROY BROWN - THIS IS MY LAST GOODBYE (9390)/UP JUMPED THE DEVIL (9393)
4716 WYNONIE HARRIS - KKEP A TALKIN (9403-2)/SHAKE THAT THING (9405-2)
4717 JUNIOR DENBY - WITH THIS RIND (9398-1)/I'M STILL BORN SOME (9400-1)
4718 SONNY THOMPSON - SINGLE SHOT (8144-1)/I'M BEGGIN' & PLEADIN' (9377-1)
4719 THE CHECKERS - YOU'VE BEEN POOLING AROUND (8472-1)/OVER THE RAINBOW (8473-1)
4720 BILL DOGGETT - SWEET LORRAINE (9369-1)/TAILOR MADE (9364-1)
4721 VAL MARTINEZ - WHAT WILL I TELL MY HEART /OLD POOL
4722 ROY BROWN - DON'T LET IT RAIN (9391-1)/NO LOVE AT ALL (9392-1)
4723 EARL BOSTIC - BLUE SKIES (9435-1)/MAMBO LINO (9439-2)
4724 WYNONIE HARRIS - I GET A THRILL (9402)/DON'T TAKE MY WHISKEY AWAY FROM ME (9404)
4725 JUNIOR DENBY - THIS POOL HAS LEARNED (9399-1)/IF YOU ONLY HAVE FAITH IN ME (9401-1)
4726 LULA REED - WONDERFUL LOVE (9414)/I'LL UPSET YOU BABY (9415)
4727 TINY BRADSHAW - SPIDER WEB (9396-1)/THE GYPSEY (9399-1)
4728 THE STRANGERS - JUST DON'T CARE (8481-1)/HOPING YOU'LL UNDERSTAND (8479-1)
4729 SONNY THOMPSON - COTTON BALL PARTS 1 & 2 (9416-9417)
4730 EARL BOSTIC - THESE POOLISH THINGS (9440-1)/MAMBOSTIC (9436-1)
4731 ROY BROWN - GIL FROM KOKOMO (9445-1)/AIN'T IT A SHAME (9442-1)
4732 BILL DOGGETT - HIGH HEELS (9406-1)/SWEET SUMMER (8476-1)
4733 BILL JENNINGS - SOLITUDE (9462-1)/STUFFY (9461-1)
4734 VAL MARTINEZ - I'LL NEVER SAY NO (9411-1)/AT LAST (9412-1)
4735 BILL JENNINGS - WHAT'S NEW (9463-1)/SOFT WINDS (9467)
4736 TODD RHODES - SILVER SUNSET (9473-1)/SPECKS (9474-1)
4737 LULA REED - WHAT COULD I DO BUT BELIEVE IN JESUS (9379-1)/A QUIET TIME WITH JESUS (9381-1)
4738 BILL DOGGETT - HONEY (9407-1)/THE NEARNESS OF YOU (8478-1)
4739 SONNY CARTER - THERE IS NO GREATER LOVE (9433-1)/OH BABY (9434-1)
4740 THE FIVE ROYALES - BEHAVE YOURSELF (9448-1)/I'M GONNA RUN IT DOWN (9451-1)
4741 EARL BOSTIC - BEANOL STOMP (944-1)/TIME ON MY HANDS (9438-1)
4742 BILL DOGGETT - CHRISTMAS SONG (9428-1)/WINTER WONDERLAND (9432-1)
4743 ROY BROWN - WORRIED LIFE BLUES (9498)/BLACK DIAMOND (9499-1)
4744 THE FIVE ROYALES - MONEY HIPS & RICE (9449-1)/DEVIL WITH THE BEST (9450-1)
4745 THE STRANGERS - DROP DOWN TO MY PLACE (8480-1)/GET IT ONE MORE TIME (8493-1)
4746 SONNY THOMPSON - CAT ON THE KEYS PARTS 1 & 2 (9500-1 - 9501-1)
4747 TINY BRADSHAW - STACK OF DOLLARS (9494-1)/CAT JUICE (9496-1)
4748 LULA REED - SICK & TIRED (9503-1)/JEALOUS LOVE (9504-1)
4749 CECIL YOUNG - WHO PARKED THE CAR PARTS 1 & 2 (9373AL-9373B1)
4750 AL GREY - SPEAK TO ME IN MY DREAMS TO NIGHT (9505-1)/GOOFA HUT (9506-1)
4751 THE CHECKERS - MAMA'S DAUGHTER (9507-1)/I WASN'T THINKING, I WAS DRINKING (9510-1)
4752 LINDA HAYES - LET'S BARABU (91140-1)/MY NAME AIN'T ANNIE (91141-1)
4753 BILL JENNINGS - THERE WILL NEVER BE ANOTHER YOU (9453-1)/WILL IN THE LIONS DEN (9455-1)
4754 EARL BOSTIC - SONG OF THE ISLANDS (8571-1)/LIERESTRAIM (8503-1)
4755 TODD RHODES - RICHES (9475-1)/CHICKEN STRUT (9476-1)
4756 SONNY CARTER - I SOLEMNLY SWEAR (8507-1)/IT'S STRANGE BUT TRUE (8508-1)
4757 TINY BRADSHAW - LIGHT (9493-1)/CHOICE (9495-1)
4758 LONNIE JOHNSON - TOMORROW NIGHT (5313-1)/PLEASEING YOU (5547-1)
4759 BILL DOGGETT - GUMBO (9515-2)/TARA'S THEME (9518-2)
4760 BILL JENNINGS - BIG BOY (9511-1)/DANNY BOY (9513-1)
4761 ROY BROWN - QUEEN OF DIAMONDS (9444-1)/FANNIE BROWN GOT MARRIED (9497-1)
4762 FIVE ROYALES - ONE MISTAKE (9529-2)/SCHOOL GIRL (9531-2)
4763 WYNONIE HARRIS - ALL SHE WANTS TO DO IS MAMBO (9532-1)/CHRISTINA (9533-1)
4764 THE CHECKERS - CAN'T FIND MY SADIE (9508-1)/TRYING TO HOLD MY GAIL (9509-1)
4765 EARL BOSTIC - EMBRACABLE YOU (8505-1)/NIGHT AND DAY (8504-1)
4766 THE STRANGERS - HOW LONG MUST I WAIT (8498-1)/DREAMS COME TRUE (8491-1)
4767 LULA REED - NOOK LOVE (9534-1)/I'M GONE, YES I'M GONE (9536-1)
4768 RUFUS GORE - RIB TIPS (9547-1)/BIG ENDS (9548-1)
4769 BILL DOGGETT - MY REVERIE (8475-1)/KING BEE (9365-1)
4770 FIVE ROYALES - EVERY DOG HAS HIS DAY (9530-1)/YOU DIDN'T LEARN IT AT HOME (9528-1)
4771 BILL JENNINGS - DARN THAT DREAM /BLUE GRASS
4772 THE ADMIRALS - OH YES (8513-1)/LEFT WITH A BROKEN HEART (8514-1)
4773 LINDA HAYES - PLEASE HAVE MERCY (9558-1)/COCHI POCHI (9557-2)
4774 WYNONIE HARRIS - GIT TO GITTING BABY (9539-1)/GOOD MAMBO TONIGHT (9544-1)
4775 BILL MOOSE JACKSON - IF YOU AIN'T LOVIN' (9559-2)/I WANNA HUG WA, KISS YA (9561-2)
4776 EARL BOSTIC - MELODY OF LOVE (8520-1)/SWEET LORRAINE (8506-2)
4777 TINY BRADSHAW - CAT RAP (9553-1)/STOMPING ROOM ONLY (9555-1)
4778 THE FIVE WINGS - JOHNNY'S STILL SINGING (8522-2)/JOHNNY HAS GONE (8523-2)
4779 JACK DUPREE - TWO BELOW ZERO (8525-1)/BLUES FOR EVERYBODY (8527-1)
4780 EARL KING - GRATEFULLY (8529-1)/DON'T TAKE IT SO HARD (8530-1)
4781 FIVE WINGS - ROCK-A-LOCKA (8537-1)/TEARDROPS ARE FALLING (8538-1)
4782 THE ADMIRALS - CLOSE YOUR EYES (8539-02)/GIVE ME LOVE (8540-02)
4783 STICKS MOORE - DOUBLE CROSSIN' LIQUOR (8543-1)/STIX TO EIGHT (8544-1)
4784 BILL DOGGETT - I'LL BE AROUND (8477-1)/WILD OATS (9517-1)
4785 FIVE ROYALES - HOW I WONDER (8510-1)/MOHAWK SQUAW (8511-1)
4786 BILL JENNINGS - SOPHISTICATED LADY (9468-1)/633 KNOCK (9512-1)
4787 TINY BRADSHAW - POMPTON TURNUPE (9556-1)/COME ON (9554-1)
4788 RUFUS GORE - FIREWATER (8541-1)/GHOST WALK (8542-1)
4789 WYNONIE HARRIS - FISHTAIL BLUES (9543-1)/MR. DOLLAR (9546-1)
4790 EARL BOSTIC - COCKTAILS FOR TWO (8515-2)/WHEN YOUR LOVER HAS GONE (8518-2)
4791 SONNY THOMPSON - BEHIND THE SUN PARTS 1 & 2 (9582-1 - 9583-1)
4792 LUCKY MILLINDER - IT'S A SAD SAD FEELING (8548-1)/OH (8549-1)
4793 NUMBER JOHNSON - DING DANG DOO (8551-1)/DROP ME A LINE (8553-1)
4794
4795 BILL DOGGETT - STREET SCENE (9589-1)/OOP (9588-1)
4796 LULA REED - WITHOUT LOVE (9535-1)/LAUGHT ME WHEN MY LOVE WAS DOWN (9595-1)
4797 JACK DUPREE - HARELIP BLUES (8524-1)/LET THE DOORBELL RING (8526-1) (8591-1)
4798 EARL "CONNELLY" KING - MY HOUSE IS NOT A HOME (8528-1)/OLD FAITHFUL & TRUE LOW
4799 EARL BOSTIC - REMEMBER (8519-1)/CHERRY BEAN (8502-1)
4800 STICK MOORE - SAD BAD OLAD /WET YOUR MIND OUT THE GUTTER

NEW ORLEANS IMPORTS JAZZ

By Harvey Rettberg, Sunser, S. C.

Just off North Rampart Street, behind Congo Square (Now Beauregard Square) stands the New Orleans Municipal Auditorium. On Monday night, Oct. 26 at 8.30 the big blue curtain opened to the strains of "The Second Line," played by Paul Barbarin's Jazz Band. The tune was written by Paul and dedicated to the New Orleans Jazz Club, who call their bi-monthly publication the Second Line after the spectators who follow the parades on the streets in that city. The occasion was a Jazz Festival sponsored by the club as a kickoff to International Week in New Orleans.

Paul Barbarin's line up consisted of Paul on drums, Jack Willis on Trumpet, Louis Cottrell-clarinet, Waldron Joseph-Trombone, Emanuel Sayles - Banjo and Guitar, Lester Santiago - Piano, and Gerald Adams - Bass. With characteristic enthusiasm this veteran band swung through "Closer Walk With Thee," "Gettysburg March," "Slide Frog Slide," "So Blue," and "This Is It." Collective improvisation is the forte of Paul Barbarin's Band and fifteen hundred odd listeners reflected their enjoyment of Paul's brand of Jazz by their thundering applause. One of the Highlights of Paul's appearance was his "Crowd Charmer," Blanche Thomas. In a style reminiscent of Bessie she sang "Bill Bailey" and "A Good Man Is Hard To Find."

Her Majesty's Consul General, Honorable A. G. Mairland introduced the Chris Barber Jazz Band by comparing their appearance in New Orleans as "Carrying Coals To New Castle" or "Reverse Lend Lease." This English aggregation who have received great recognition in this country since the success of their hit recording of "Petite Fleur," is unique in that they have no piano. For some unknown reason they used Paul Barbarin's drums. Chris Barber, the leader and trombonist believes like King Oliver that every man should be a band man first and a soloist second. His style reminds one somewhat of Kid Ory. Monte Sunshine plays clarinet like a native New Orleanian. Pat Haycox on trumpet is a master of mutes and reminiscent of King Oliver. The rhythm section, Eddie Smith on Banjo, Dick Smith, bass, and Graham Burbidge on drums provide a firm but polite rhythm support of the front line. Their opener was "Bourbon Street Parade" composed by Paul Barbarin and a fine tribute to the preceeding band. "Panama Rag" was presented in a traditional manner, followed by "Chimes Blues," which was featured by ringing chimes tossed back and forth by the front line. "Petite Fleur" featured Monty Sunshine and was presented in the manner of their hit recording. "Stevedore Stomp" finished their first set.

After a short intermission, and the presentation of a scroll by the International Week Chairman to Pete Miller, N. O. J. C. President, Pete Fountain and his Jazz Group did a live recording session for Coral Records. Pete is ably assisted by Merle Koch, a Jelly

Roll devotee on piano, Godfrey Hirsch on Vibes, Don Bagley-Bass, and Jack Sperling-Drums. In a style reminiscent of B. G., with just a touch of Faz, Pete and his group romped through "Shine," "Jada," "Swonderful," "I Got Rhythm," "Poor Butterfly," "Avalon," "Tiger Rag," and "China Boy." Merle Koch was featured on a pianosolo of "Little Rock Getaway." Pete is a home town boy who has made good and after spending two years with Lawrence Welk, is now back on Bourbon Street with his own band. The session is expected to be released by Coral about Jan. 1.

As the winder upper, the Chris Barber Jazz Band returned, featuring Monty Sunshine's vocal on "The Bucket's Got A Hole In It," which was a show stopper. Then the band's vocalist was introduced for the first time in the person of Miss Otilie Patterson an Irish born lassie. Her renditions of "Salty Dog," "Trouble In Mind," and "When I Go To the Sky," demonstrated a strong feeling for the blues and spirituals, a warm personality, and remarkable talent, and it might be said that New Orleans Jazz fans took Otilie right to their hearts. The Band's version of Chris's own composition "St. George's Rag" was in true Scott Joplin style and showed to some extent this band's knowledge of American Jazz.

During an intermission, Jack Teagarden, who is currently appearing on Bourbon St. was presented with honorary membership in the New Orleans Jazz Club by Dr. Edmond Souchon, one of the club's founders, while Chris Barber was likewise presented with honorary membership by the Club's President, Pete Miller.

At nearly 12:30 A.M. an exhausted crowd, spent by their thunderous applause, left a tired auditorium, where many and many a foot had beaten the floor. What an opener for International Week in the International City.

(HENDERSONIA Cont'd)

- 3) Henderson's band, with Marshall on drums, recorded before the band's breakup;
- 4) An unidentified band with Marshall on drums;
- 5) An unidentified band with unknown drummer.

For what aural identification is worth, Marshall HAS been identified by three different collectors, to each of whom there is no doubt. Mr. Smith's statement that it was Chick must be seriously considered, although he may not know that there were two sessions. The fifth alternative seems the least likely. One thing is certain: this is NOT Henderson's 1927 band as claimed by Zacheis; and even assuming Marshall's presence, this is still not established as a Henderson band, but could be alternatives 2 or 4. If Brunswick could use their Jungle Band pseudonym (normally reserved for Ellington) for Chick Webb, they could just as well use it for Henderson or anyone else.

I would appreciate other comments on this record.

(BEYOND THE DEPRESSION Cont'd)

clarinet; Larry Binyon, tenor; Gil Rodin, alto; Dick Morgan, banjo; Ben Pollack, drums; (forgotten), piano. When asked about McPartland who was listed as his teammate in the discographies, he replied, "McPartland was not in the Pollack band while I was. I think he took my place when I left after the first of the year (1928) to join Isham Jones opening the New Rainbow-Fronton" (Lawrence & Clark, Chicago).

Jones offered Quartell the same \$250 weekly which he had paid him on a previous job. "When Jones asked me to recommend a clarinet, I said emphatically, "Benny Goodman." Isham offered Benny \$175 weekly and took him for a time from Pollack.

"We tried to get Glenn Miller too. But he had a strong affection for Pollack, and preferred to stay with him. When the Park Central, New York, job opened for Pollack a few months later, Benny returned to him. Benny and Pollack had remained friendly but I think that to this day Pollack harbors a grudge against me for luring Benny away."

EDISONIA (Cont'd)

the curing or reaction of the varnish. Then the moulds are cooled, the pressure released, and the moulds ejected into a truck. The center pin is removed and the mould holders separated in a jig.

To finish the record the edge is cut on a lathe to remove the fin and then it is waxed to seal against moisture. The face of the record is treated with a solution which cleans it and leaves a light wax deposit which increases the number of times the record can be played. The record is inspected by eye, and tested by playing as required.

FORMULA FOR BAKELITE VARNISH USED ON RECORDS

RESIN	1500 g
ALCOHOL	3000 g
PARAPHENOLIN-DIAMINE	15 g
SANDARAC	15 g
HEXAMETHYLENE-TETRAMINE	120 g
NIGROSINE	3 g
CHINO	70 g

$$\text{PHENOL} = \frac{K(20.56 \times x)}{79.44}$$

where x is % free phenol in Resin

K = weight of resin

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CONTINENTAL JAZZDISCOLOGY

By HAROLD FLAKSER

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTE OF EUROPEAN RECORDED JAZZ
WITH SPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WAR

A Matrix Chronology of Danish ODEON Jazz Recordings Listed in Høge J. C. Møller's DANSK JAZZ DISCOGRAPHY, With Corrections and Additions to Those Recordings Cut between, January, 1936 thru March, 1940.

In a previous issue this column contained a selective matrix chronology (see RR, Issue 22, April/May, 1959) of Danish ODEON recordings within the nine-month span following, immediately, the German investment of Denmark, on, April 9, 1940. The compilation, intended to be used in conjunction with the Møller work; sought, assiduously, to avoid the listing of known pre-German Occupation period-recorded sides, the primary purpose of that compilation having been to prepare the groundwork for a subsequent listing of all the Møller-listed sides that were actually recorded prior to the German Occupation

Though, quantitatively, less important than the more prolific-recording HMV(D) and TONO labels during the mid- and late-30's, the Od(D) label must rank as one of the three significant trade-marked labels in Denmark, especially during the Jan., 1936 thru March, 1940 period. From a jazz point of view, Co(D) was, during this 51-month span, an absolutely inconsequential factor, a grand total of only two sides being listed by Møller during this lengthy period! Co(D) had occupied a somewhat more conspicuous position during the seven calendar years, 1929 thru 1935, during which time, according to Møller, some five titles were cut. The huge Pol(D) label, which had been the strongest jazz label on the Danish scene during the 26-month period, April, 1932 thru May, 1934, had, by Jan., 1936, completely lost its preeminence, as far as local jazz recordings were concerned. Literally, slightly more than a handful of local jazz recordings grace the Pol(D) listings in the Møller work, during the Jan., 1936 thru March, 1940 period. It is the intention of this researcher to go into, at some future date, the pre-German Occupation period efforts of the very essential TONO label, which, unquestionably, contributed the most important recorded segment to the Danish scene between, ca., June, 1937 thru mid-Jan., 1938. Møller's knowledge concerning even the approximate dates of recording for the many TONO sides cut prior to the German Occupation, appears to be virtually nil; and, though this discographer has no precise data concerning sides recorded for TONO during the ca., June, 1937 thru March, 1940 period, the various sides listed by Møller that were actually recorded during this period, will, at least, be pinned down to an approximate month of recording. This TONO survey will be dealt with in the near future.

According to Møller, the earliest-recorded Od(D) jazz session obtained not prior to 1939! To not a solitary Od(D) recording does Møller ascribe a pre-1939 date! This is incredulous! That a major trade-marked name should be absolutely bereft of any jazz recordings cut prior to 1939, would, in itself, be cause for doubt! The earliest Od(D) session, thus far, traced by this researcher, in jazz vein, is that by the visiting Swedish Arne Hølpheer Orch. This important session is completely omitted from the Møller effort. And, it is not to be found in the JD listing. The first discographical reference to this session is to be found in Nicolausson's, SVENSK JAZZ DISKOGRAPHI (Stockholm, 1953), p. 56. Oddly, the one side listed from this session is incomprehensibly credited to a 1938-recorded Stockholm session, by Nicolausson. The three matrix numbers given in this 1938 listing are: 3047, 6149 & 6358. The inference conveyed is that Od(Sd) recorded, during the period of one calendar year, the incredibly fantastic number of 3,312 sides! Obviously, something is amiss here! This error probably came about thru the omission of the all-important signature letters either prefixing or suffixing the matrix number! This omission is the one glaring shortcoming in Nicolausson's otherwise splendid discographical compilation. Had Nicolausson noted that the Swedish issue containing the St. Louis Blues title bears not the Od(Sd)-recorded Sto signature letters but the prefix signature letters, Kpo, he would probably not have made so awful a goof!

Lange's DJD correctly ascribed this session to a correct (Copenhagen-recorded) location. Moreover, Lange also, correctly, credited this session to calendar year, 1936!

Regarding the Od(D) sides that Møller does list, not a solitary session, of the six listed, is anywhere near target! At best, Møller is slightly more than three months off target; at worst, Møller is almost four years off target! These guesses, on Møller's part, can not even be called, 'educated!' They are

simply wild shots in the dark; although, Møller himself must certainly have thought he was calling his shots accurately, at least in so far as the calendar year was concerned. Be that as it may, to Møller must go the everlasting credit of compiling the earliest published national discography of a comprehensive nature.

In Møller's work(p. 15), there are listed matrix chronologies for five of the most prominent Danish labels concerned in the recording of jazz in Denmark, these chronologies covering, ununiformly, the period, commencing from, Aug., 1934 down thru Dec., 1944. Møller supplies the Od(D) matrix chronology for the period, Jan., 1940 thru Dec., 1944, only. Thus, theoretically, the only period covered preceding the German Occupation, is the ninety-nine-day span from, Jan. 1 thru April 8, 1940. It will be recalled that the earliest post-April 8, 1940 session for which a specific date was known and supplied was the six-sided Svend Asmussen session(Kpo: 3514/5/6/7/8/9) recorded on, June 26, 1940. Møller's Od(D) matrix chronology for 1940 gives the following 606 number span: Kpo: 3149-3754. Of these 606 sides cut during calendar year, 1940, it is to be deduced that, between the period, Jan. 1 thru June 26, 1940, a total of 371 sides were cut, the latter half-year period producing about 235 sides.

In actuality, Møller's 1940 Od(D) matrix chronology is extremely incorrect. The earliest 1940 Od(D) recording is not known to this discographer. However, it can be stated, without fear of contradiction, that the lowest Od(D) matrix number corresponding to the earliest-recorded 1940 session falls in the, Kpo 3400 series! Møller is more than 250 matrix numbers off target! In reality, the lowest number given by Møller supposedly kicking off calendar year 1940 (viz., Kpo 3149), is by the most coincidental quirk of circumstances, the matrix number that corresponds to one of the two Anker Skjoldborg sides listed by Møller sans matrix numbers! And this Skjoldborg session obtained not in 1939 but on Nov. 16, 1936! The Møller matrix chronology concerning the period thru 1940, is terribly botched.

Acknowledgments for these recording dates are due to Mr. A. J. Poole of the Skandinavisk Grammophon Aktieselskab, Copenhagen-Valby and to the Nordisk Copyright Bureau, Copenhagen.

MATRIX NUMBER	ARTIST	TITLE	CALENDAR YEAR GIVEN AS PER MØLLER LISTING		ACTUAL DATE OF RECORDING
			CATALOGUE NO.	LISTING	
Kpo 3047-1	Hølpheer, Arne/St.	Louis Blues	D-733; A 160453	1936	1/26
Kpo 3048-1	Hølpheer, Arne	Dancing Birds	D-733; A 160453		1/26
Kpo 3060-2	Skjoldborg, Anker/Sonny	Boy	D-759; A 160479	1939	2/3
Kpo 3095-1	Skjoldborg, Anker	Rug Cutters			
		Swing	D-759; A 160479	1939	2/3
Kpo 3145-1	Skjoldborg, Anker	Organ Grinder's			
		Swing	D-316; A 160505	1939	11/16
Kpo 3149-1	Skjoldborg, Anker	Shoe Shine Boy	D-316; A 160505	1939	11/16
Kpo 3367	Asmussen, Svend	Goodnight Angel	D-374; A 777777	1940	1938: 11/26
Kpo 3368	Asmussen, Svend	Skal vi flyve os			
		en lille Tur?	D-374; A 777777	1940	11/26
Kpo 3371	Evans, Kai	Stardust	D-377; A 160599	1940	12/10
Kpo 3373	Evans, Kai	Sweet Sue	D-377; A 160599	1940	12/10
Kpo 3398	Evans, Kai	My Melancholy Baby	D-382; A 160607	1940	1939: 8-9/?*
Kpo 3399	Evans, Kai	The Prisoner's Song	D-383; A 160608	1940	8-9/?*
Kpo 3400	Evans, Kai	London Bridge is			
		Falling Down	D-383; A 160608	1940	8-9/?*
Kpo 3401	Evans, Kai	The Honeysuckle Rose	D-382; A 160607	1940	8-9/?*
Kpo: 3481/2	Donde, Eli	Melodi og Rytme	(Pts. 1 & 2) D-392; A 777777	1939 1940:	3/8

*Footnote: S. G. A. were unable to supply the precise date of recording for this 1939 session; however, Sept. was given as the calendar month of recording. On inquiring further, this researcher was informed by N. C. B. that Aug. 11, was the date on which the S. G. A. made inquiry as to whom royalties for, The Honeysuckle Rose, were payable. This would suggest that the session obtained on or prior to Aug. 11. It would appear S. G. A. are incorrect in ascribing the month to Sept. Be that as it may, it may be stated with certainty this session did obtain sometime between Aug. and Sept.

It should be noted that the Eli Donde sides constitute the last known jazz session recorded prior to the German invasion on April 9.

Address all inquiries to: Harold Flaksner, 8100 - Bay Parkway, Brooklyn 14, New York(U. S. A.)

(SMALL CHANGE Cont'd)

joined the pit band organized by Don Voorhees for the show "Rain or Shine". Other stars included Jimmy and Tommy Dorsey, Joe Venuti, and Eddie Lang."

To complete the picture on the Nichols Voorhees venture of this period, the personnel of the WOR band that broadcasted over CBS was:

Red Nichols (c); Leo McConville (tp); Miff Mole (tb); Bill Trone (tb & mellophone); Phil Gleason, Fred Morrow, Paul Cartwright (reeds); Joe Raymond (vi); Arthur Schutt (p); Dick McDonough (bjo, g); Jack Hansen (st. b.); Vic Berton (dm).

According to Joe Tarto, after "Rain or Shine" closed, the bulk of the band became the Roger Wolfe Kahn Orchestra. Here again, Tarto's autograph book shows that the following men were playing with Kahn in 1929, probably early in the year:

Tony Glanelli, John O. Egan (tp); Charlie Butterfield (tb); Dudley Fosdick (mellophone); Joe Venuti, Henri Whiteman (vi); Harold White (? - possibly strings); Jimmy Dorsey, Fred Morrow, Irving (Babe) Rusin, Max Farie (reeds); Eddie Lang (g); Joe Tarto (st. b.); Jack Rusin (p); Chauncey Morehouse (dm).

The personnel of this band, however, did not remain unchanged for long. For example, Venuti and Lang joined Whiteman in May 1929.

The following acknowledgements are in order: Howard Waters, whose research supplied the dates listed above; Joe Tarto, whose autograph book provided the reason for these notes; Arnold Brillhart, Fuzzy Farrar, Red Nichols, and Bill Throne, whose comments provided the continuity.

BEHIND THE CORNERS (Cont'd)

But who is Pete Sullivan and what is the significance of King Taste Pilots? Calling all detectives...

Time and space have both run out again. We'll close with our usual plea for data on the small labels of the period from 1918 to 1931 roughly. If you will send a list of the catalog numbers you have, we'll then ask only for data on those discs we have no information on as yet. Of course, Pathe - Perfect data is most urgent right now. Refer to issue #22 for the list of what we need on these labels. We can be reached at Salem Road, RFD 2, Pound Ridge, New York or c/o Record Research. Let us hear from you! Until next time, then and we wish all a Perfect Christmas and Record New Year!

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(BLUES IN REVIEW Cont'd)

59-1067 Maudie
59-1068 I'm In The Mood (omit Phillips)
59-1070 Beegie Chillum (omit Phillips & Taylor)
59-1071 Hobe Blues (omit Phillips & Taylor)
59-1072 Crawling King Snake (" ")

THE FABULOUS FIVES (Cont'd)

them in person for a long while because Mole was under contract to Sam Lanin and was appearing with Lanin's band. Miff, however, made the record dates. The first few Cotton Pickers dates on Brunswick are listed here as the regular OM5 personnel of Phil Napoleon, Miff Mole, Jimmy Lytell, Frank Signorelli and Jack Roth. Aural observation would show an obvious banjo. Frank Signorelli listened to these records and stated it was Harry Reser. On the coupling on Br 2404 Frank said the trombone was neither Miff nor Vince Grande. He thought it was Sammy Lewis. The rest of the group as usual plus Reser. On the March 10, 1923 date, Frank had Miff back plus the regular group with Reser and Bennie Kreuger on sax added. On March 17th, omit sax and the trombone is not Mole, Grande or Lewis. He couldn't say who it was. There is no mention here of the tuba solo, on the Victor version of Bass Ale Blues. Phil Napoleon admitted the guilt for this. The Brunswick January 23, 1926 date is the usual group except that Red Nichols filled in for Phil Napoleon. This was verified by both Signorelli and Nichols. The Pathe 1926 date (The Chant, etc.) is Napoleon, Tommy Dorsey, Jimmy Dorsey, Signorelli and Ray Bauduc. This was verified by Signorelli and Bauduc with the latter offering the note that it was his first record date.

Personnels for the Original Indiana Five are obviously far from correct also. This is obvious because we now know there were at least three different OI5 groups (possibly four). Since the men from each group are all jumbled together in various combinations in the personnels as listed here, they just can't be correct even though we can't offer the correct personnels. This is because we still aren't able to correlate the recording dates with the proper groups yet. We just don't know which OI5 made which record!

In closing let us repeat that, in spite of the errors and faults to be noted in this work, we feel that anyone with an interest in one or more of these groups will find this booklet of great use. We hope that future efforts of this nature will be more in line with the new standards established by Walt Allen and Brian Rust and that sources will be detailed so that the reader will be able to judge the proper weight to give data not from unimpeachable sources such as recording company files.

C. K.

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